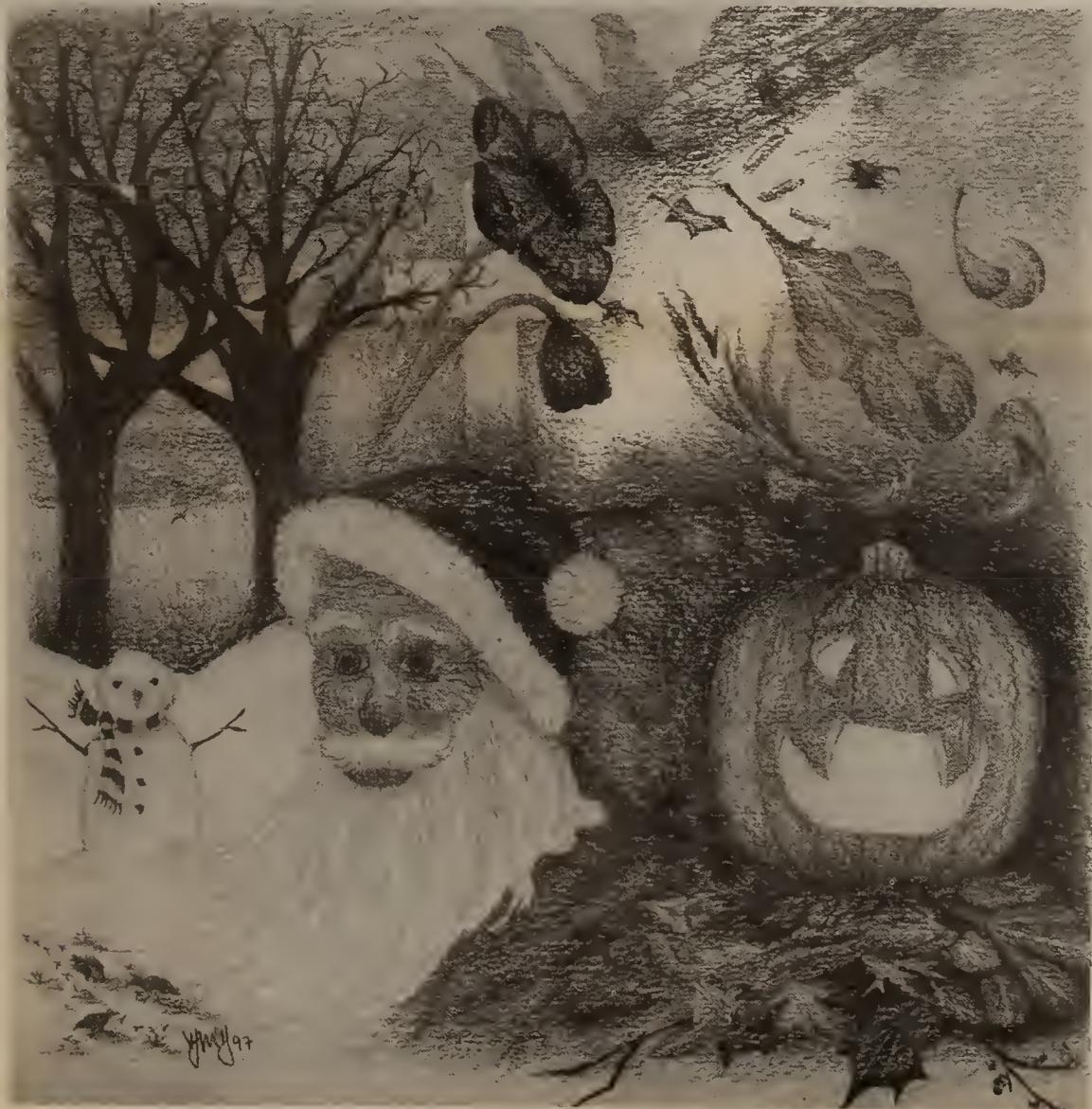




## IN THIS ISSUE:

- ICSS BUDGET
- OKTOBERFEST
- MUSIC, ENTERTAINMENT,  
BEER, STAR WARS &  
CREATIONS

NOVEMBER/DECEMBER 1997



## Editorial Overview of the Budget Meeting

Antonia Yee

**Background:** This year the Innis College Student Society Government (ICSS) dramatically slashed funding to the two Student Unions at Innis College. These cuts are based on a groundbreaking principle: funding to student unions is to be based on the number of Innis students who are members of those unions. The ICSS government allotted a sum of forty dollars (roughly the amount which each Innis student contributes to the ICSS government) to each individual Innis student enrolled in the program. As a result, of the \$50,000 ICSS budget, the Cinema Studies Student Union (CINSSU) received \$920, compared to the \$2500 which they received last year. Similarly, the Environmental Studies Student Union (ENSU) received \$1000 compared to the \$2200 which they received last year.

**The Problem:** The fundamental question these cuts have raised is the political function of the ICSS government. Should their mandate be Innis student dollars for Innis students, or Innis student dollars for Innis? By 'Innis' I mean Innis students, the Innis community (of which I feel ENSU and CINSSU are significant members) and by extension, Innis College. I support the latter principle, and so I find that I am at an ideological impasse with the majority of the ICSS government.

The ICSS fails to recognize that they are part of a greater whole—of Innis College and the University of Toronto. Of the approximately 1250 students who pay Innis student fees, only around fifty of these students belong to one of our Student Unions. This means that some of the 1200 other students belong to outside Student Unions—

some of which are funded by other colleges, such as New College and University College. I am not suggesting that just because other college councils have decided to fund their student unions that the ICSS should necessarily fund ours. But what I am suggesting is that this is a system of give-and-take. The ICSS government may argue that they are funding the student unions. This is an indisputable fact. It is the principle by which they are funding these unions to which I object.

**The Innis Community:** The student unions and the events which they hold contribute greatly to the community of Innis College. Their activities call attention to and enhance the image of Innis College, making us a prominent and respected part of the University of Toronto. Without them, Innis College would not have such an excellent external image.

I think it is important to stress that ENSU and CINSSU events are open to all Innis students. You don't have to be a member of these two unions, or even be enrolled in the cinema or environmental studies program. All you need is the interest to attend the events. Whereas CINSSU and ENSU events are open to all Innis students, half of the social events held by the ICSS so far this year—the Oktoberfest trip and the Halloween Pub—discriminate against students who are under the age of nineteen. Despite the fact that some students may have been able to attend on account of tax security or the use of illegal fake ID, neither of these events had a wristband policy in effect. Thus, under-age Innis students are forced to subsidize a college-wide event which they cannot attend, even if they are interested in doing so. The social budget proposal allotted a subsidy of \$480 (approximately half of ENSU and CINSSU's entire year's budget) towards an event which deliberately excludes some Innis students. Thus,

according to the ICSS, the policy of Innis student dollars for Innis students appears to be one of Innis student dollars for some Innis students.

**Funding:** Nowhere is it stated that the ICSS Government is obligated to fund Student Unions. They have done so chiefly out of tradition; and the budget received by each Student Union has been roughly the same for at least the past few years. This year, without any warning, the ICSS Government cut off most of this funding and suggested that the two student unions look for alternative funding. The fact that the ICSS did not choose to warn ENSU or CINSSU in advance of the proposed budget cuts is the real crux of my grievance. The ICSS may argue that ENSU and CINSSU representatives never attended ICSS meetings to talk about this issue, but the unions had no reason to believe that the budgets they would be receiving this year would be radically different from the last several years.

While I do agree that ENSU and CINSSU should look for steady sources of alternate funding for the future (especially since they can't be guaranteed any from the ICSS), where does that leave them this year? It takes time to find alternate sources of funding from corporations (I should know. The Innis Herald went corporate this summer). In the budget meeting the ICSS government suggested that the unions charge

## THE INNIS HERALD

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Brewculture Editor: Cass Enright

Creations Editor: W.N. O'Higgins

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### OPPS:

Last month we omitted the copyright for Sunny Thrasher's "Ten Day Junkie". Here it is: "Ten Day Junkie" © Sunny Thrasher 1997. Sorry about that!

**Special Thanks to:** Judy and Macy Chan for helping to distribute the October Issue of the Innis Herald across campus.

### About the Innis Herald.....

The Innis Herald is the monthly, student-run newspaper of Innis College. The paper is published at the beginning of each month by Centra Web Reproductions. We reserve the right to edit any submissions containing sexist, racist, atheist, homophobic, libellous or just plain dumb content, in consultation with the author. All writing and artwork must be accompanied by the author's real name and telephone number. Upon request, however, articles may be published under a pseudonym. The views and opinions expressed in the Innis Herald are attributable only to their authors and do not reflect the opinions of the Innis Herald, its staff, or Innis College.

Please deliver or mail submissions and letters to the Editor to room 305 (west wing) at Innis College, or leave them in the Innis Herald Mailbox in room 127 at Innis College. We are located at 2 Sussex Avenue, Toronto ON, M5J 1J5. Our office phone number is 978-4748, or you can fax us

## The Slush Fund Editorial

Cass Enright

According to Webster's Dictionary, the definition for a "slush fund" is "a fund for use in bribery or other corrupt practices in favor of a private interest". At the ICSS budget meeting on October 8, the ICSS allotted \$2704.18, plus the future profits from the sale of Innis branded merchandise, into a slush fund. The administration of the fund by the Social Committee will hopefully not abide by this dictionary definition, but it will operate using a yet unwritten and vague definition. The criteria for allocation of these funds is sketchy.

Many budgets were cut because the ICSS felt that the potential audience expected could not justify the money requested. The "slush fund" was used as a calming agent at the budget meeting, to give assurance to those with cut budgets that there is in fact extra money available for them later in the year. There are, however, no standards which the Social Committee must follow to allocate the funding. The Budget Meeting Agenda, given out

admission to their events. While this is not implausible, and a good idea in limited cases, one must remember that the student unions open up opportunities for Innis students to explore new interests. Charging admission to events might discourage those Innis students who are hanging around the college and might 'drop in' out of casual interest or curiosity.

**The Slush Fund:** In order to soften the blow to student unions, the ICSS has established a "slush fund" of approximately \$2700 cash as well as the profits from Innis merchandising. From this slush fund all ICSS sponsored clubs and unions, including ENSU and CINSSU, have been invited to ask for extra money to put on events. Unfortunately, the ICSS government had no clear plan on how to implement this slush fund program at the time of the meeting. Their plan, as stated on the budget meeting agenda merely stated "The Social Committee will adjudicate requests based upon whether they can attract participation and whether they conflict with any other events put on by the ICSS". Such a lay implementation program anticipates many problems. How exactly do they determine who gets what? What if a flood of requests come in and all the money is spent before a union or club can ask for it? What is the definition of 'participation'? How can the Social Committee decide whether the event will attract this illusive "participation"? Additionally, without a clear estimation of what their working budget might be, it is very difficult for a student union to plan an event.

**A Proposed Solution:** The ICSS Government justified their cuts at the budget meeting by stating on that "Everybody's budgets had to be cut because there just isn't enough money". And yet, there is an extra \$2700 plus a probable return of at least \$1000 from Innis merchandising not earmarked for any specific purpose. I suggest that the ICSS reallocate the slush fund into two sections: the first, a contingency fund for use in case of over-budget emergencies, and the second, a specifically designated "performance bonus" for each student organization. These "performance bonuses" would be accorded to the unions in the new year if their events meet certain criteria about advertising, participation and timing of their events. These regulations could be established in a joint meeting with the ICSS government and the student organizations prior to the budget meeting. This plan has the additional advantage of ensuring that money is not misappropriated or misspent by the student unions.

My proposed plan is in fact a miniature of the way in which the ICSS Government receives their funding. They receive sixty percent of their funding at the beginning of the school year. In December they are subject to an audit by U of T in order to confirm that they have spent their money appropriately. When this is confirmed, they receive another thirty percent of their funding and another ten percent at the end of the year. If this system works for the ICSS Government, then couldn't a similar one work within the ICSS Government? Yet when I proposed this at the budget meeting, my argument was not addressed.

I feel that this proposal would solve at least some of the problems between the ICSS Government and the Student Unions. By working together more closely and trusting in each other, we will be able to recognize that we are all part of the Innis Community—a community which played a large factor in my decision to become an Innis student.

at the meeting, states that "The Social Committee will adjudicate requests based upon whether they can attract participation". The clubs and unions were cut, as the agenda states, because their proposed events have low-anticipated audiences. Therefore, how could their activities, access the funding? There seems to be an ideological difference between what the ICSS and the individual societies and clubs at Innis consider worthy of Innis College student fees. The entities need to prove themselves as being able to organize high-attendance events that do not conflict with ICSS events. This is a challenge that most of them will probably accept, but there is no guarantee that the Social Committee needs to allocate the funds to them. None of the \$2704.18 is designated for any specific purpose. The Social Committee could, if it so desires, allocate the budget unequally, all to a single entity, or not at all. I agree with having leftover budget allocated for future use. I disagree with empowering the Social Committee with the authority to allot the funds at their undefined discretion. The final decisions to proposals are, however, put to a vote at ICSS Government meetings. All Innis and Residence students are welcome to and can vote at ICSS Government meetings, but they are at present unadvertised except in The Innis Herald and by limited word of mouth.

It is this Editor's feeling that the slush fund cannot monetarily support the promises it made at the budget meeting. The budget agenda states "If you want to put on a social event (e.g. end of year bashes, movie nights, etc.), please come to this group and ask them for some cashola" and "If you run into trouble, come to the slush fund". I do not believe \$2704.18 will support the Environmental Students Union, the Cinema Studies Students Union, Innis Athletics, the Social Committee itself, the Innis Beer Connoisseurs Society, the Innis Massage Club, the Innis Drama Club and Innis Merchandise to the extent by which it promises. The Innis Herald has thankfully been allotted a sufficient budget and does not anticipate needing the support of the slush fund. The terminology of the "slush fund" is poor and the concept itself loosely defined. This concept, if renamed "Reserve" or "Contingency" could work well if the rules for fund allocation were clearly defined and regulated and understood by all.

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## Show Me The Students

Luke Sneyd, CINSSU Executive

On October 8th, the Innis College Student Society gutted its support for the Innis College student unions. The estimated their budget for '97-'98 to be \$50,000. They gave the two student unions requesting funds less than \$2,000. ENSU, the Environmental Student Union, asked for \$3,100. The got \$1000. We at CINSSU (the Cinema Studies Student Union) were requesting \$7,000 for a variety of programmed events. We got \$920, a far cry from even the \$2,500 we received last year.

The basis for their decision: the actual number of Innis students enrolled in each of the programs. For Cinema Studies, "actual Innis students" enrolled in the program this year is twenty-three. ICSS figures they receive forty bucks from each student, out of their incidental fees. So they awarded us forty dollars apiece for our twenty-three "actual Innis students," and closed the till.

It's simple, pragmatic. And small-minded.

I'm not an "actual Innis student." But I've taken nine courses at Innis College. I spend most of my Friday nights at Innis College. And along with my CINSSU cohorts, I've got an office at Innis College. Obviously, I spend a lot of time at Innis, so much so that if you didn't know better you might even mistake me for an "actual Innis student" [Prod. Ed. note: I can relate]

I'm enrolled at U.C. And guess what? My incidental fees go to support groups and events at U.C., groups that I have nothing to do with. And I think that's great. Incidental fees are supposed to support a wide variety of program and college services and events, both social and academic. One of the most important things about a place like the University of Toronto is its diversity, and the support that diversity receives.

The Cinema Studies Program is integral to the identity of Innis College. Over a thousand students take cinema courses at U of T. Our Free Friday Film program draws from fifty to two hundred people weekly, many of them Innis College residents. The free films are funded by SAC, but that is all SAC pays for. We rely on the ICSS to support the numerous other events CINSSU puts on. \$7,000 may seem exorbitant for a student union, but this year we had some big plans. We're putting on monthly avant-garde screenings with special guest filmmakers, some from the U.S., presenting their work. As with the Free Friday Films, these screenings are open to the entire university community. Last year we put on an extremely successful career seminar for students interested in working in the film industry, called "The Reel World". Over one hundred and fifty students, not just from U of T but from York and Ryerson as well, came to hear industry professionals talk about their experiences. It was our intention to mount the career night again, bigger and better. Now these events are jeopardized.

The Cinema Studies Program is not a department like English or Psychology. It is a college-based program—an Innis College-based program—and therefore does not receive anywhere near the level of funding that other departments do. In fact, CINSSU donates money to the Cinema Studies program for acquisitions. The funds are used to purchase actual films and laser discs, for the benefit of not just film students, but all students. The films are housed at the Audio-Visual Library, and can be accessed by anyone with a U of T library card. The ICSS cut this funding last year, and refused to support acquisitions again this year.

The ICSS has left a "slush fund" of

\$2,700 for any group to apply for additional funds. Their proviso: a proposed event must be proven to be of benefit to the Innis student body at large. What they miss in this narrow interpretation is that events like "The Reel World" or ENSU's Environment Week activities are essential to a vibrant college life. They enhance not only the reputation of the Cinema or Environmental Studies programs at U of T, but Innis's reputation, too. Don't get me wrong. I like Oktoberfest as much as the next beer guzzling lush, possibly more. But academic events are valuable social opportunities as well, for all Innis students. Moreover, when the number of groups potentially applying for a slice of that \$2,700 pie is taken into account, the tokenism of the gesture becomes apparent. The student unions would be lucky to receive \$500 each from the controversial fund. The ICSS has also suggested we turn to corporate sponsorship for increased financial support. This "business band-aid" solution is being invoked far too often on campus. While CINSSU is considering a variety of fund-raising opportunities, including a push to upgrade Innis Town Hall's deteriorating sound system, it must be recognized that these opportunities are in fact very limited.

The ICSS should reconsider its callous cutbacks and renegotiate with the student unions to achieve an appropriate level of funding, one that isn't based on the Harris-like idiocy of "hard" numbers and program enrollments, but rather one that recognizes the richness that Innis's programs bring to the College.

As JFK once said, some time before his date with fate and a Dallas grassy knoll, "Ich bin ein Innis Student—We are all Innis students."

## THE BUDGET NUMBERS

Entity	Request	Budget	% of requested budget received	% of total budget allotted
ENSU	\$3100.00	\$1000.00	32.26%	2.00%
CINSSU	\$7000.00	\$920.00	13.14%	1.84%
Innis Athletics	\$5250.00	\$3500.00	66.67%	7.00%
Social Committee	\$15714.50	\$11700.00	74.45%	23.40%
Innis Merchandise	\$9750.00	\$2825.82	28.98%	5.65%
WUSC	\$6300.00	\$3750.00	59.52%	7.50%
Innis Beer Connoisseurs Society	\$1200.00	\$400.00	33.33%	0.80%
Innis Massage Club	\$1200.00	\$300.00	25.00%	0.60%
Innis Drama Society	\$1000.00	\$500.00	50.00%	1.00%
Innis Herald	\$6926.00	\$5700.00	82.30%	11.40%
Publications (ICSS, CINSSU, ENSU, USS)	\$500.00	\$400.00	80.00%	0.80%
Office Expenses (Previous year)	\$1800.00	\$1800.00	100.00%	3.60%
Orientation & Start-up Fund 1998	\$10000.00	\$10000.00	100.00%	20.00%
Audit	\$2500.00	\$2500.00	100.00%	5.00%
Office Expenses	\$2000.00	\$2000.00	100.00%	4.00%
Slush Fund		\$2704.18		5.41%
Total	\$74240.50	\$50000.00	67.35%	100.00%



## The ICSS Strikes Back:

## The Last Thing You Need To Read About Budgets

Joel Schuster, President of the ICSS

Okay, now that you've read what everyone has to say about their budgets, it's time to read about how the ICSS came to the decisions it did.

## The Ideology

To begin with, the ICSS was asked to budget \$75,000 dollars to various Innis groups. Because the ICSS only had \$50,000 to allocate, we had to make cuts. This is not ruthless, it's just math. You know, like from grade school.

But, who to cut from? We made sure that we didn't cut anybody's budget to the point of non-existence. In fact, anyone who asked the ICSS for money got some.

But, we had to prioritise. The money which the ICSS receives is given to us by all Innis students (and non-Innis students living in our residence). We have to make sure that Innis people are the #1 priority with the ICSS. After all, we represent them explicitly.

The groups that got the biggest cuts were the groups with the smallest proportions of Innis College people in their populations. We felt that if a group was not composed of a majority of Innis College people, then the majority it was benefiting should have to pay for the service. It makes sense, considering that Innis People give us the money which we budget.

This led to the cuts which we made to the Student Unions ENSU and CINSSU. Each of them has only 20-23 Innis Students enrolled in the programs which they represent. Because there are hundreds of other people in these programs and courses, we felt that Innis College Students should not pay the bill for all of these people.

REMEMBER: In a perfect world, we'd

give them all the money that they asked for. However, our budget is zero-sum to give money to one group is to take it from another. To give CINSSU or ENSU more cash is to say "no" to an Innis Frosh Week, Formal, or End of the Year Banquet. I wish that the ICSS had more money; unfortunately, we don't.

## The Feedback

We've heard plenty of complaints about what we did. I'd like to take the following space to answer some of them.

## 1) Other Colleges Fund their Student Unions!

Well, we only know that UC and New College do, and, hell, we do too! Yup, we gave approximately \$2,000 to the Student Union at Innis. Considering that we have mandatory expenditures (like \$10,000 for next year's Frosh Week and Startup, \$2,500 for an accountant, \$2,000 for office bills like telephones and photocopies, the Innis Herald, etc. all coming off this year's \$50,000), their chunk of what was available is pretty big! In fact, they got about 8% of our operating budget.

And, another thing: there are lots of Student Unions who aren't connected to a college, like Political Science, History, and English. I wonder where they get their funding from, if Colleges are the only source of revenue for the Student Unions?

2) ICSS Events aren't Culture, like the Student Unions' Hmn. I really don't like some of the commentary which I've been hearing, like the fact that ENSU and CINSSU contribute positively to the College's

image and atmosphere, but the ICSS doesn't. The ICSS would never stoop to this tone. We don't feel that anyone's events are necessarily good or bad, just degrees of being representative of Innis People's wants. Honestly, making the claim that one group is better for Innis' Image is ridiculous, egocentric, and shortsighted. All we care about is that Innis people are a majority part in whatever group it is in existence.

## 3) Some ICSS Events are 19+ This Discriminates against Innis Students!

This isn't accurate. Look at how much Innis cash gets spent every year on Frosh Week, which specifically targets the first year crowd (who, incidentally, also tend to be under 19). I guess that Frosh Week events discriminate against upper-year students, so we should cancel them! Fact is, some of the events that we do during the year are licensed events, and are limited to 19+ students. However, these aren't the only events we do.

Furthermore, the Student Unions' activities aren't really "open" to all Innis College people. There is such a thing as systemic discrimination. For example, it is systemic discrimination to pose a law that it is illegal to sleep under bridges. Why? Because you're targeting poor people, who are the only people who would have to do that. Now, with Student Unions, they might technically hold events which are open to all Innis Students, but I ask you: If they hold seminars for how people

Continued on Page 4...

# Innis College News

## The Budget Forum Continued

in a specific program can get hired, or events geared for those people, who is likely to attend? I think you know...

**\*4) The ICSS Should Just Fund the Student Unions, Dammit!** ENSU represents Innis' Environmental Studies program. So Innis should pay, right? Wrong. ENSU also represents the Environmental Science program, Environment and Society program, Science and Environment program, Biogeography program, Environment and Resource Management program, and the Physical Geography program. Yet, Innisites are the only ones asked to foot the bill. Why shouldn't some of these other programs help pay for ENSU? Why should it be Innis Students only? The fact that they have an office at Innis just isn't compelling enough.

And another thing: Cinema Studies classes have over 1,000 people enrolled in them. Yet only 23 Innis Students are in the program. For those you who are thinking along the same lines as I am, good for you: How about if some of the other (ie, non-Innis) people in this program shell out some cash and help their Student Union out? Hey, Student Unions: charge money for your events, have Union Dues, have fund raisers, or do whatever you want. The point is: you represent an incredibly low percentage of Innis College Students. Don't ask us to finance everything you do. Tap into some new resources!

**\*5) But Events Work better when they're FREE!** Well, for anyone who thinks that free events bring people into the associations and teach 'em new things, I've got news for you. Number one, the events aren't really free, they're being paid for by Innis people. Number two, if the only reason people come to your events is because they're free, you might want to reconsider what you're doing. And, Number three, I bet our Formal and Frosh Week would work a lot better if they were free too. Unfortunately, there is only a finite amount of money in the world. Think subsidisation, not free ride.

**\*6) The SLUSH FUND is a TOKEN GESTURE!** Okay, you've got us there. It is a token gesture. To clarify how the "Slush Fund" (oh, call it whatever you want, I accept that we fucked up in calling it a fund for corruption. We were wrong. How about a "Black Budget"? No! That's wrong. Anyway, sue us.) works, here goes: If a Student Union (etc) wants additional funding, they come to see the ICSS. If the ICSS feels that it would be appropriate to fund whatever it is, then they'll say yes. Otherwise, they'll say no.

Now, if anybody has a problem with this, next time vote for other people. We are responsible for representing the interests of Innis Students. We won our posts in fair, democratic elections. We have won the right to say "this event isn't in Innis' best interest". The constitution we have was approved by an 88% majority voting in a referendum at the end of last year. Guess what? As far as I'm concerned, Innis Students don't have a big problem with the way their government works.

**\*7) You Should at least Redistribute the Slush Fund! Why?** Already this year we've had to dip into it because ENSU's publications (for which we allotted \$100) came out to \$160. This money is there because there are sometimes problems with things not working the way you want them to, or going over-budget, or there is an emergency: all of this calls for a fund. If we don't have some of the cash sitting around, we'd eventually have to bounce some cheques, go to loan sharks, and hold up 7-11s. Don't make us do this! Anyway, we decided that \$2,700 is a good number for this. If, at the end of the year, this money isn't spent, we'll throw it into end-of-the-year festivities for everyone at Innis. Look forward to it!

### Conclusions

We would love to give everyone what they ask us for, but we don't have enough money. The ICSS is there to give things back to Innis students, and that's our top priority. We don't want to limit the way that people want to contribute to Innis College, and, in fact, we've been pretty happy with the things that ENSU and CINSSU (and Urban Studies, wherever they may be) have done in the past. However, we're saying that Innis Students shouldn't have to pay for all "Innis" activities. There are other groups and individuals out there, including the people in the programs you represent. Ask them to finance your activities; and, in the meantime, we hope that the money we've allotted to you helps.

Find out about better sex and more money

## You Never Know When You'll Need a Sports Bra!

### My Personal Experience at Oktoberfest 1997

Andrea Venneri

So they pile us up on a big yellow bus, destination: Kitchener-Waterloo for a nice cozy evening of beer drinking, mingling and naturally, sauerkraut wrestling. (I'll get to that in a moment.) Being the cool-joes, we sit at the very back of the bus. Two words: bad move. Now, we all know that the back of the bus is that very special place, where all the bumps on the highway are magnified--20 times. However, we decide to sit there anyway, (maybe the alcohol influenced this decision--not that there was alcohol on the bus--that would be wrong!). This is where, for the first time in the evening, I discover my need for a sports bra. Those freakin' bumps were bouncing us around like yo-yo's. Don't get me wrong, I loved the opportunity to "get to know" the people around me a little better, but, from a woman's perspective, all that bouncing did not affect me positively--if you know what I mean...

Finally, after the excruciating yet entertaining one and half hour ride, we arrived at the beer festival of the nation! Picture it: beer, polka, a casino, beer, free mugs, cute guys in tights and did I mention beer? Yup...so, yada yada yada, I get conned into participating in the evening's main entertainment. You guessed it: sauerkraut wrestling! (This is where the second need for that sports bra comes in.) For your own sake, I won't divulge too many details, I'll leave that to your sick imagination. For the most part, this event of a lifetime, that I have ironically been training for 3 years, consists of a huge pile of sauerkraut on a wrestling mat, three virile young men and three healthy young ladies (one of which was myself!). To make a long story short, there was a timer involved and the poor guys had their pants full of tasty pickled cabbage! And, needless to say, my partner, my talents and I walked away with the trophy--1997 Oktoberfest Champion Sauerkraut Wrestler! Oh! What a night! I strongly recommend you join in next year. I mean, how can you go wrong with beer and sauerkraut crusted on your jeans??!

Keep in mind this is the tale of but one lucky Oktoberfest-goer. And for the record, I'd like to thank my parents, the Academy (sniff, sniff) and my one fan (editor's note: the one fan is Vicki Loh...and don't delude yourself in to thinking that there is any underestimation...that's it--one fan) for all their support. I share the title with you!



Step 1: Andrea Venneri in preparation



Step 2: She's caught RED-HANDED!!!



The Result: 1997 Oktoberfest Champions!!  
Here's Andrea reluctantly posing with her Big Sweaty Partner

## movies@innis.college

### Free Friday Films Schedule

CINSSU in conjunction with SAC present Free Friday Films (FFF), every Friday at 7 pm, Innis College Town Hall, 2 Sussex Avenue.

November 7 — Pickup on South Street  
Sam Fuller, 1953  
November 14 — Sweet Smell of Success  
Alexander Mackendrick, 1957  
November 21 — Chinatown  
Roman Polanski, 1974  
November 28 — Bound  
Andy and Larry Wachowski, 1996  
December 5 — Breaking the Waves  
Lars von Trier, 1996

### Avant-Garde Film Series

CINSSU presents a series of avant-garde and experimental films, with featured appearances by several artists. Screening begin at 9 pm in Innis College Town Hall on the first Monday of each month from October to April. Admission is free. See specific listings for upcoming films posted throughout Innis College, including:  
November 10 — Joel Horstman Presents  
December 1 — Adventures in Animation

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# CABARET! CABARET! CABARET!

The Innis College Drama Society

If you've been paying attention to your Innis Herald, you'll have seen the glorious ad for a glorious Innis Cabaret coming your way in the next few weeks. Now I know you're excited, folks, but give me a minute to give you the whole lowdown in a few choice sentences. First, you wonder, what the hell is the Innis Cabaret, when the hell is it, and where the hell is it? Ah, the sweet innocence of youth! When I was but a young buck, I too asked such questions...but sit still, put on your favourite four pairs of underthings, pour yourself some vermouth, and listen. The Innis Cabaret will be an evening of the finest theatrical, musical, and pseudo-erotic performances to hit Innis college since, well, ever. It's going to be a full night of the most wonderful singers, actors, dancers, and flame-throwing donkey-warblers around, all of them on stage for your delight, this NOVEMBER 20th, a Thursday night, somewhere at Innis College. Keep your eyes open for more specific details, to follow as soon as we can settle the brain-defying logistics of getting a baroque flying machine into this pesky 1960s building.

The news just gets better, kids. You too can be a part of the Innis Cabaret! Just come to a meeting this THURSDAY, NOVEMBER 6th in the INNIS COLLEGE PIT at 6:00pm and you can get in on the act. We're looking for anyone who thinks they have talent, or anyone who wants to expose themselves regardless of talent. If you can sing or juggle or have your own tattooed walrus, then we want you to share. If you like lights or know how to set-up sound stuff, we want you to help. We need someone to stage manage, we want you to decorate and we're looking for people to stand around and look pretty, so come to the damn meeting already.

If you're having limbs removed or something and can't come to the meeting, call Damian (531-4665) or Sabra (516-1867) with your great excuse, and tell us whatcha want. The Innis Cabaret is the first 1997 venture of the Innis College Dramatic Society, voted this year's "Most exciting club" and "Club most likely to throw a fantastic cabaret" as well as "Club with best hair," at a secret meeting of someone or other sometime ago. The booze was great.

## The Social Report

by Chris Lam and Jed Dadson,  
Your Friendly Social Convenors

Well, we are almost into November now, and once again, it is time for another Social Report. October has been quite an incredible month, and also a hard one to get people to come out to. Chris and I, despite having to compete with midterm exams and a whole host of other events in and out of town, have been able to put on a number of events which have been quite well attended.

The month began with the Star Wars screening at Town Hall, and though we had a small crowd, the event was quite intimate and all those who attended were rewarded either with amazing Star Wars paraphernalia, or a really good working knowledge of Star-Wars trivia. In ANY event, the crowd was treated to a spectacular cinematic feast which was truly one to remember.

Oktoberfest at Bingemans was next up on our agenda. Held Thursday, October 16th, this is one event that truly had to compete with a host of different excuses for not attending. But again, those who did venture out on this quite festive night were rewarded with a lot of fun. Upon arriving at Waterloo, we were greeted by the promotor, Rick Davis Promotions, some free beer steins, and 5 other student groups: Waterloo, McMaster, Western, Guelph, and our dear U of T compatriots, Scarborough Campus. The night turned out to be one quite laden with alcohol, polka music, and sauerkraut - as Innis (paired with Waterloo) won the 3rd annual Sauerkraut stuffing contest! Hopefully we will be returning to Bingemans next year to defend our title and - hopefully - the University would be kind enough

to reschedule mid-terms to a subsequent week, thereby eliminating the possibility of, say, about 80% of the Residence student body bailing out of an event which was quite remarkable indeed.

At the time this article is being written, we are just preparing for a really historic event. Friday October 31st, 1997 marks the arrival of a house/techno ritual: And Beyond.... Featuring the DJ crew from Blue Thursdays at Fat City - Adam Marshall, Dave Cooper and Lotus - this night, featuring an electric blend of house and techno anthems, promises to be quite haunting and a lot of fun.

November is the time where we start to wind things down a bit, as the year comes to a close. For this month, there will be a huge joint Pubcrawl hosted by the Innis Beer Connoisseurs Society & the ICSS, maybe a pizza day, and definitely some coffee and cookie nights for those cold, stressful nights close to exams. Keep in mind too that upon arriving back at school in January, you only have about three or four weeks until the Innis mega-event, the Annual Innis Formal. So, we're advising you right now - put aside some time, and a little bit of money, and plan to be there! This is the occasion of all occasions and if you miss it, don't blame us for the dismal time you had sitting at home watching re-runs of *All in the Family*. In short, MAKE YOUR PLANS NOW - YOU'VE HAD YOUR WARNING!!!!

So, for now, have a very good day, and remember to control America's pet population by having your pet spayed or neutered. Ba BYE!

You can SING, you can DANCE, and you want to be part of the sexiest CABARET the world has seen, baby.



INNIS DRAMA MEETING  
THURSDAY NOV. 6th. @ 6.PM  
IN THE PIT. SHOW: NOV. 20th.

We want tech people and support staff too!  
Call Damian (531-4665) or Sabra (516-1867) if you want to perform or help out but somehow can't make the meeting.

## What's Your Bitch?

Moana Boute  
Resident Bitch Therapist

Hey again Innisites! I know all of you have been eagerly awaiting this next installment of the What's Your Bitch column for the October issue...well I don't blame you it's a doozie. So without any further ado let's get it on.

Our first bitch comes from an Innis College student. S/he, It writes:  
"My leg is itchy." Yo Ma  
Well...chop it off.

An Innis Resident writes:

"I believe that the use of the guest list is really really shitty."

Hmmm, I guess you are referring to the guest sign in book at the residence front desk. From what I know it is there to keep track of who is coming in and out of the residence. Well badass, just because you don't worry about your security does not mean everyone else feels the same way. I mean if someone had Jeffrey Dahmer or Satan visiting I would sure as hell want to know about it. Also, did you ever consider that if there weren't a guest sign-in policy, anyone could just walk in and live in the storage rooms. One day you'd come home to your food eaten, some slob in the common room and your bed peed in. How appealing is that? The policy ain't too bad now, huh?

Our last bitch comes from the infamous Taddle Creek Bitches the Idiots write:

"Yo bitch!

It's us Taddle Creek Bitches again ooh, bitch, do we have somethin' to say. First, we'll have to complain about your apparent inability to swallow (the truth). You spend so much time sucking, only to spit out the load! What's up with that? If fornicating (since "FUCKING" is too fucking strong a fucking word for you! Fuck!) with inanimate objects is your solution to everything, why don't you go fuck yourself on solve all your problems? You're right, we really shouldn't have generalized about the concierges (happy now?). It's only this one whale of a concierge who calls herself azumino who pisses us off. [We don't want to hurt anyone's feelings, so "azumino" is just a pseudonym for this mother of all fuck ups.] Anyway, onto a bigger bitch. Well, maybe not bigger, but more disgusting. Well maybe not that either. Let's just say another bitch. This other bitch happens to be our other roommate. Our fuckin' luck, eh? Let's call this jerk off, Woody, for convenience. Now...Woody is one sarcastic fuck whose only goal in life is direct porn movies. Mind you, this is no mere porn fetish, but a full blown (perhaps the wrong choice of words) fixation. If the stack of pornos of older women wasn't bad enough, there's his inflatable doll (which no longer works ever since he put a hole in its nose) and that one-of-a-kind semen scent he uses to "fresen" his room. That's just the tip of the iceberg. This sick puppy has KKK roots that can be traced all the way back to the lynchings in Louisiana. Hitler is his God. He even calls his computer, "Führer's Den". We, as well as several other Taddle Creekians (especially the poor Japanese guy in room 307), have put up with his racial slurs this far and doubt we can take it any longer."

Wow, did you guys get the writing center to help you put this together? I'm impressed. By the way, do you kiss your mamas with those mouths? Ok let's see...First of all I happen to suck like a vacuum but you losers will never have the pleasure of having me near your inadequate, pathetic private parts. Also, fornicating is the more intelligent form of the word FUCK and although I would like to continue this battle of wits with you, it is apparent from your philistine level of intellect that you are obviously at a disadvantage, so I'll let it go. As far as A---- is concerned let me tell you this: she won't get upset she'll probably just castrate your meager reproductive organs and stuff them down your throat for YOU to swallow the next time you pass by the front desk, so wait for it, 'kay?

Your roommate however is a problem. There is a solution, though. Why don't you let his first porn directing debut be about you two FUCKING yourselves (happy now?) I mean you guys are obviously sexually frustrated; that much is apparent from your continuous use of the word FUCK. Dress up in hoods or like Hitler and he'll get sooo excited he'll spray his everfresh semen all over you and you'll all feel better. While you're at it fuck a cucumber or any other inanimate object and get the sex out. Oh and by the way keep writing in I love hearing from you. MMMMMWAH! Toadies Taddles.

And with that folks, I'm signing off. Please note that to fully experience the bitches of Taddle Creek look up the last Herald issue. They obviously need attention, so why not give it to them. Here's to keeping the bitching alive and see you next month.

## Is grad school in your future?

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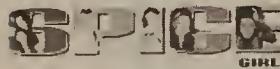
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## MUSIC NEWS

## Rumors, Gossip and Other Lies

Milena Placentile



\* The Spice Girls, the British quintet whose debut album sold more than 18 million copies, will be releasing their first film Dec. 26 chronicling a week in the performers' hectic lives. They will also launch their World Tour on Feb. 19. Ooh yippee.

\* R. Kelly, A Tribe Called Quest, Joe, KRS-One and Shaquille O'Neal are among the many world-renowned artists whose select tracks will be featured on Jive's *Unreleased Masters For The Children's Health Fund (Vol. 1)*. The limited edition CD, features ten tracks, including "Gotham City Remix" by R. Kelly and "Knowledge Reigns Supreme" by KRS-One that have never been released, from Jive's multi-platinum-selling R&B and Hip Hop artist roster. The album will be released on November 25 with all proceeds benefiting the Children's Health Fund, a large provider of primary health care to homeless and indigent children.

\* The Canadian band Our Lady Peace is striking it big with *Clumsy*, their second album. According to SoundScan, the album has sold more than 100,000 copies since its April 11 U.S. release date. The band began to tour with Everclear and Letters To Cleo as of October 30 in Lawrence, Kansas and is expected to arrive in Toronto soon. "Superman's Dead," the first single from *Clumsy*, is garnering airplay at hundreds of alternative and rock stations across the country and is in the Top 10 alternative airplay charts in R&R, Album Network, and Gavin listings!

\* The Mighty Mighty Bosstones singer Dicky Barrett joined Rancid in a southern California studio to work on a track that will turn up on the next Rancid album, which should arrive next spring. Members from the British ska band the Specials will also appear on the album.

\* The New York Post reported that the latest entertainment product to annoy the church is *The Butcher Boy*, a new flick starring Irish chanteuse Sinéad O'Connor. She's been cast as the Virgin Mary in a new film from Irish director Neil Jordan, best known for *Interview With the Vampire* and *The Crying Game*. The Post reports that Catholic leaders in London are urging a worldwide boycott of the controversial R-rated film, which opens in February. In it, O'Connor appears as the Blessed Mother in a teenager's visions and encourages him in mighty colourful language to go on a murder spree.

\* When Black Sabbath takes the stage December 4-5 in their hometown of Birmingham, England, it will be with the full original lineup—including drummer Bill Ward, who was excluded from this summer's OZZfest dates because the other band members felt he wasn't in good enough shape to perform. But singer Ozzy Osbourne

says the summer outing motivated Ward to work hard and rejoin the band.

\* OH NO!!! Reports from the Spanish news agency EFE say that police canceled a free Backstreet Boy's show at Mostenses Plaza when they saw that a thousand fans had already gathered hours before the band was scheduled to perform. Dozens of fans had camped out overnight. Several thousand more arriving over the course of the day were sent home. Four people were taken to the hospital after fainting. A police spokesperson said that the Mostenses Plaza area was not equipped to handle large crowds. They cited security reasons for the cancellation. The event was sponsored by the band's record company and a Spanish department store.



## Keep Yer Eyes Peeled!

This month it seems as though the labels are keeping a great deal under wrap! Perhaps the discs scheduled for release towards the end of the month are supposed to be secret projects. But despite the limited information available, it seems as though there may be something for just about everyone within the first half of November. And now, for your purchase planning convenience...

## NOVEMBER 4

B.B. King, *Deuces Wild* (Includes performances by Tracy Chapman, The Rolling Stones, Dave Gilmour, Jeff Beck, Eric Clapton, Van Morrison and more).

Bobby Brown, *Forever*

Curve, *Chinese Burn* (EP)

Jane's Addiction, *untitled*

Spice Girls, *Spice World*

Sublime, *Second Hand Smoke*

Various Artists, *BulWorth Soundtrack* (Including Cypress Hill, Public Enemy, Sir Mix-A-Lot and others)

Various Artists, *Hockers 2* (Featuring Leftfield, Moby, Underworld, Prodigy and David Bowie)

## 11

Bush, *Deconstructed*

Lisa Loeb, *Firecracker*

Queen Pen, *untitled*



## 18

Bush, *Alleys and Motorways* (video collection)

Erykah Badu, *untitled* live album

Ol' Skool, *featuring Keith Sweat*

Space Monkeys, *The Doddy of Them All*

The Ramones, *The Romones Lost Show - All Access* (CD and video box set!)

The Whispers, *untitled*

White Zombie, *untitled* video collection

Marilyn Manson, *untitled* video collection

## THOUGHT YOU'D LIKE TO KNOW...

Cost to produce an average CD

Sale price to retailers - \$12.25



"Borrowed" from The Toronto Star Thursday October 16, 1997

## News Too Important for the Regular Gossip Column

Freaky Cure Fan



The Cure marked the release of its singles compilation called *Galore* with its first club date in 10 years this past October. The Cure compilation arrived on October 28, and that night the band played Los Angeles. Maybe you caught them on Leno the night after? And, following that was a Halloween gig in New York that was radio simulcast and cybercast. To complement "Galore," which features 18 vintage songs from 1987 on (including "Why Can't I Be You," "Never Enough," "Just Like Heaven" and "Hot Hot Hot" and a new track called "Wrong Number").

The Cure will also put out a "Galore" home video November 11. And as if that just wasn't enough to make a freaky Cure fan smile, the band is also working on a new album! Do you want more good news? Robert and the gang will also return to the United States (okay - the US is not good... but if you're a rich freaky Cure Fan you can make a day out of it!) in November to headline 10 concerts organized by various radio stations. I wonder if our local alt-rock Gods will figure out a way to get us Torontonians there?

## A Mini Review of the U2 Pop-Mart Tour, Toronto, October 27, 1997

Black Sunshine

U2's second Toronto show was impressive any way you looked at it, even from the \$60 level at SkyDome! Or, from the top rooms of the SkyDome hotel (where one lone fan stood on a chair for the full 2 hour set, just to see over the tarp that covered the jumbo-tron).

From their opening song "MoFo" straight to the last song (a few lines from "Unchained Melody"), it was impossible to be disappointed. The most memorable moment came when Bono's solo acoustic version of "Still Haven't Found What I'm Looking For" ended and became "Stand by Me". Halfway through he stopped and listened as 50,000 people with 50,000 lighters sang it back to him, for him and with him.

If the band's latest album *Pop* wasn't for you, their concert was still an exciting show. They played something for everyone, including "Mysterious Ways", "Sunday Bloody Sunday", "Staring at the Sun" and "Hold Me, Thrill Me, Kiss Me, Kill Me".

Surprisingly, the massive stage effects added to the songs, rather than being distracting. And so, the \$60 for the tickets was worth it. The three hours in line to get them was worth it. The 1 million dollars U2 spends for each show is VERY worth it. The only thing that isn't worth it is the \$7 each they were asking for U2 condoms.



## Ocean Colour Scene, *Marchin' Already* (MCA)

Kim DeCastris



Hey kids!! Do you like your Brit pop? I mean, REALLY like your Brit pop? How about a little Ocean Colour Scene? Who? Ocean Colour Scene.

Okay, so you haven't heard of them unless you really do like your Brit pop, but that's all right. They have a pretty sizeable following on the other side of the pond, and can boast Liam Gallagher as one of their fans. Remember that nose biting incident? That's right, that happened in an Ocean Colour Scene mosh pit. Although that's probably not all they're looking for, it's more than likely what they'll have to settle with for now.

*Marchin' Already* does not have that new "North American friendly" sound that most already-established British bands are currently sticking into their latest albums. In fact, unless you're a huge Beatles or Oasis fan, (or for you more abstract listeners, Grant Lee Buffalo), this may not be the album for you.

Extremely reminiscent of pre break-up Fab Four, there are a lot of piano and guitar tracks. In fact, it's mainly piano and guitar tracks, with a little drum thrown in. To their credit, it's really nicely arranged, but it's probably that combined with the vocals which gives the album that feeling.

Most of the songs have an almost ballad feel to them. The slow, sweet lyrics are nicely sung, and there is lots of soft music to back it all up. "Foxy's Folk Faced" certainly is an interesting title for the album's sole instrumental piece. It has a great bluesy bass line and is just the right length for a lyric-free piece. The album's last track, "It's a Beautiful Thing" is a duet and nicely ends off the experience.

Somewhere in between, the songs "Better Day" and "Besides Yourself" are a nice highlight—ballads with great melodies that are sure to get into your head. Probably the two best songs on the album, and hopefully eventual singles, are "Debris Road" and "Traveller's Tune". Each has an almost infectious pop sound to them and could possibly get this band's foot in the door to reach North American door. If this happens, watch out, they could be the next big thing.

For now, they should probably worry more about being compared to other British bands of the same style, (because as everyone knows it's bound to happen). It's just a lot easier if you're not being compared immediately to Oasis, since those are kinda hard steps to follow if you ask me.

## Mark 13, *Survival* (Linear Records)

Milena Placentile

Hold on tight! Before you even get started, Mark 13 (Brain Sparks) will have you blasting off to another world. An introduction of sci-fi ambience over a sampling of interstellar communications sets the tone with the first track entitled "Mission to Mars". So, the title sounds a little cheezy - just wait! Imagine Front Line Assembly mellowed out on a joint... this is what you may get, well for a little while at least.

Welcome to the mind of someone with a voice to exercise and immense talent to back it up with. Call the views described on this disc pessimistic, or call them honest observations, but with lyrics like "I'm your child; Your bastard; The victim of being raped; By a country that used me" this album isn't exactly going to appeal to any Jewel fans out there, but who cares?

"Implant" is one example of a ferocious track with a moving beat above tones of intense aggression (and maybe some suffering too). "The Secret of Pain" also shares an energetic electronic pace, and it may not be long until you hear Jungen and Mars spinning these creations. Ummm. No, they don't do nights at the Big Bop or Whiskey Saigon. Sorry 'bout that.



## Portishead (GO! Beat/London)

Mainstream Cass



As Portishead continues its ascent (descent?) into the mainstream interest, I felt it was appropriate that Mainstream Cass, lover of all popular music, reviews Portishead's newest CD, *Portishead*. This album continues Portishead's theme of soothing, trippy tunes, easy to ingest and suitable for quiet sulking in the dark. The songs are far from upbeat lyrically, and the music is a slow drone that wafts over you. However, these observations are quite positive. Portishead accomplishes much here, not in terms of redefining themselves with this album, but by refining their art and creating their own samples.

My personal favourite characteristic of their new album is its wonderful James Bond-esque, jazzy spy themes and attitudes. My

favourite songs are the ones that have swinging lounge spy moods featuring deep, overblown horns and strumming guitar reminiscent of John Barry, Lionel Bart and Monty Norman compositions from James Bond films of the 1960s. This is not the first time Portishead has been influenced by this era: their first album, 1994's *Dummy* incorporated samples from the works of Lalo Schifrin, the composer who wrote the theme to *Mission: Impossible*. Beth Gibbons' piercing, haunting vocals complement the spy atmosphere, narrating their modern trip-hop with a definite homage to the era of Matt Helm, Johnny Staccato, Peter Gunn and Pussy Galore.

Not all the songs on *Portishead*, however, sound Bond-esque. The real standouts are "Only You" and "All Mine", but there are bits and pieces of '60s spy sprinkled throughout the disc. If you enjoy Portishead's haunting and dark music, music that would be amazing on a post-modernist James Bond soundtrack, this disc is for you.



## The Sundays, *Static and Silence* (Geffen Records)

Olivia Rallis

Several years ago I first heard The Sundays on CFNY performing a remake of The Rolling Stones' classic "Wild Horses (Couldn't Drag Me Away)" and I was struck by their simple yet stirring music. With Harriet Wheeler's natural, lilting voice and the gentle instrumentation courtesy of the other band members, they really managed to convey the emotional qualities of the Stones' song. I was not sure what to expect with their new release, *Static and Silence*, since I have only heard the "Wild Horses" song as well as the first single, entitled "Summertime", (which is already receiving significant airplay on CFNY 101.1).

I was fooled by "Summertime" because I anticipated that there would be many songs on this album which would be similarly upbeat and have the same bubble gum pop sound. Actually, this album contains mellow, introspective songs in slow to medium-paced tempos. The Sundays have a style reminiscent of early Cranberries or the Australian band Frente, which is a result of Wheeler's voice combined with the acoustic instrumental nature of the music. The lyrics are very honest and emotional. For example, in the song "Your Eyes", Wheeler sings "I've seen the light vanish out of your eyes/so goodbye/your eyes have lost their shine." *Static and Silence* is definitely an accessible album, with soothing music, though there are no stand-out tracks except for "Summertime".

After a whole listen, all of the songs seem to mesh into one another. This is not necessarily a bad thing, though it does mean that the music can verge on being boring and redundant. However, the music in its entirety is pleasing to one's ears, like ear candy. Summarily, I would recommend this album for a relaxing, serene musical experience.



### Concert for a Good Cause

On November 7, 1997 the 360 Club (located on Queen St. West) will host a multi-act concert to raise money for Korean famine relief. On the bill are The New Grand, Radioblastar, Slowgun, By Divine Right and Admiral. Tickets are \$8.00 in advance and \$10 at the door.

Mark 13 gives you his views on social issues ranging from population control in the track of the same name, the technology abuse of an increasingly detached world in "Cyber Christ", and impressions of mental illness in "Instability".

*Survival* is a solid production comprised of 15 tracks totaling 72 minutes, and you get an awesome booklet of post-apocalyptic art work to complement a full set of lyrics. Not many bands include their lyrics anymore and so here it should be appreciated, especially since some heavy duty effects have rendered most of the lyrics inaudible to the typical ear.

You want this disc. You want it now. Contact either Metropolis Records (the distributor) at <http://www.voicenet.com/~metropol/> or send e-mail to [metropol@voicenet.com](mailto:metropol@voicenet.com). Or, if you can wait long enough, Linear Records is currently working on getting Mark 13 into the Outside Records roster (one of Canada's larger electro/industrial distributors) which would permit for *Survival* to be more easily available North of the border.

For more information visit <http://linear-records.com> or write to Linear Records at 305 Vineyard Town Center Suite 231, Morgan Hill, California 95053.

## The Refreshments, *The Bottle & Fresh Horses* (Mercury)

Vinay Bhalla

Pop Quiz: Have you ever heard The Refreshments? Most of you would respond, "No!" and in doing so, may be relinquishing an erroneous response. If you've ever watched the popular, animated series *Beavis & Butt-head* and/or *King Of The Hill*, then thou shalt be found guilty of fibbing. The Refreshments wrote and recorded the theme music for both of these programs.

Coming from the desert parched southern U.S., *The Bottle & Fresh Horses* is the second release from The Refreshments. Their sound is poppy-rock which approaches the brink of (but is not entirely) country. The majority of tunes deal with the generic, universal pop theme of love. At first listen, one thinks many of the lyrics are only attempting to be deep and philosophical, but after a while, one may just become annoyed because thought they attempt, they just fail.

There are too many witness, paradox infested verses; excerpts including from the track "Good Year": "It's been a good year for bad days for us/bad year for/good days well." Or, from "Broken Record": "I tell a story like a broken record," redundantly repeated 3 times in a row! (how like a broken record! - ed.) Then there's the chorus from "Wanted": "I've never been wanted like I wanta' be wanted by you." This gobbledegook is too Hootie & The Blowfish and it undermines the serious credibility of the album.

The Refreshments fall under the realm of Mix 99.9 music along with other sappy, pop bands such as *The Gin Blossoms* and *The Counting Crows*. Much like the (now forgotten) Rembrants, their largest claim to fame will most likely be TV show theme music creation. (God help us if they follow suit and make a video with Hank, Peggy, Boomhower and the rest of the gang!!)

### Correction

Anyone astute enough would have noticed an error in last month's music section, but if you didn't... good! Misquoted was the name of Damage Control's disc... it is actually titled *Mercury Reasons Why*, not *Mercury Wanders Why*. Sorry 'bout that.

## Various Artists, *Cyberbabies* (Independent)

Milena Placentile

What does it take to become famous? To have a glam sports car parked in one of your summer-weekend home's ten garages? To become a musical God. Well... a CD contract with a gigantic label certainly does help.

*Cyberbabies* is an Industrial/Electronic endeavor which was compiled after a number of demos were sent to Mike Welch in the hopes that he would forward them to WaxTrax/TVT Records. The label didn't go for them, but Welch himself was so very impressed with the works that he was sure someone else out there would feel the same way.

Now he's doing the legwork for these great bands and the hope is to drum up enough public awareness of them to convince a large label that they are worthy of the big money. In recent e-conversation, I called Welch the mastermind of the compilation. He suggested something more along the lines of "just being a 'headcase with a deadly axe to grind against Cleopatra'". Well, whatever the motivation (and it's not just for cars), the product is an entirely progressive collection of tracks that takes the phrase "indie bands suck" and gnaws it to pieces just before spitting it onto the path of its Gladiator boots.

Track one, "Coward" by Assemblage 23 is a hard, militaristic expression featuring strong beats over a ferocious set of lyrics and a variety of samples. Further along, the title "Heroin Chic" explains it all. I will steal right from the press release and say that Thine Eyes are masters of the ethereal soundscape. Can a single song evoke such consternation? Yes - and that in its own is fascinating.



## Eva Trout, *Eva Trout* (Trauma Records/Interscope)



Jenny Ellison

This CD arrived with a press release involving the words "destiny," "fate," "cosmic" and "earthly." Well, those may not quite be the words that should have been used.

I can't entirely trash this band, but I also can't recommend it unless you are like my friend Jenny Acton from Guelph and really like folk music. So, if you're a Folkie, Eva Trout is like the Indigo Girls from Australia, a lesser Sarah McLaughlin of the outback, if you will.

Naturally, this involves the mandolin and a lot of metaphorical lyrics (we're talking pathetic fallacies left, right and center). Sometimes the pastoral, working class, sounds which appeal to everyday life, (such as we find in the song "Soup Kitchen") are cool, but sometimes, they're pretty embarrassing (re: flute solo in "Ardsville"). A great example of the average lyric type: "Well I was warm and fuzzy inside with the iridescent sound of the daisies..." I admit I can be shallow, but what is the iridescent sound of a daisy? Music like this just doesn't say sing-along to me.

The one exception (there always is one), is "You're Wonderful." This is definite mix tape material. It's a revenge song: "I'd hold you in my arms and call you friend, but I wish you'd just go home." I dig the revenge song.

Otherwise, the rest of the album just blended into one, like the big folkie line up at this summer's Lilith Fair. I therefore rate this album as... a stocking-stuffer for Jenny Acton.

You know all about 16 Volt, don't you? (If you don't, check out track four on the second side for their contribution to the cassette). John Irish, the man behind Area 88 and the track "Shameless", contributed to that project. If Reznor's "Reptile" turns you on, this is your new PVC sex anthem. This track combines sleek bass with raspy voice and all sorts of electro beats to produce a fiery club grinder.

And here's something you don't hear everyday in industrial music... female vocals! Drop dead bad girl Alanis Morissette. The band Luxt wails "Innocence Lost" and demonstrates immense talents in giving industrial music that "feminine" touch. Wanna dance? Take a listen to Burned's "Regret", SpineFolder's "Arctalus", FishTank No. 9's "Itself" or even Terminal 46's "Paradise Lost Me" (if you're a phreaky dancer like me).

Currently on cassette, a CD demo is in the works with a release scheduled for sometime in the near future. But that's just it - they are still in demo phase and they're raging to get past that. These bands should have their tracks spun at dark clubs everywhere, they should be airing on the coolest of radio stations, but until they are signed it just can't happen. These bands deserve the limelight!

I've only just highlighted a few of the 25 artists featured on this cassette, but in total there are 30 great bands that need your support. They defy the concept of genre music and break new sin waves with each turn of the dials on their gear. To learn more about this compilation (and to add your presence) check out its little place in cyberspace - <http://members.aol.com/mikewelch/cyberbabies> or Mike Welch can be contacted directly via e-mail at [mikewelch@aol.com](mailto:mikewelch@aol.com)

## Tha Alkaholiks, *Likwidation* (BMG/Loud)

Vinay Bhalla

It is rather fitting that a CD review for Tha Alkaholiks appear in a campus newspaper since these are the prime years for mass alcohol consumption and dipsomania.

*Likwidation* is the third release from the hip hop crew Tha Alkaholiks who are on the Loud Records label (which also promotes the Wu-Tang Clan). Their name itself develops the theme of inebriety, which is further solidified by glancing at track names such as "Hip Hop Drunkies", "Keep It Pourin'", "Pass Out", and "Content Unda Pressure".

The first half of the album is mediocre at best, but manages to improve as the tracks progress. (Hey, maybe it's a hidden metaphor to describe the process of inebriation; you experience more enjoyment the further along you go!)

Seriously though, *Likwidation* does get better after the midway point when the "Liks" drop some jive funk into effect in tracks such as "Funny Style" and "All Night". Both of these also coincidentally happen to contain samples from soul-funk sages James Brown and Stevie Wonder, respectively. *Likwidation* contains several cameo appearances from notables such as Ol' Dirty Bastard, Nas, and L.L. Cool J.

The Wu-Tang influence is evident throughout the album, and in totality makes *Likwidation* a fine release.

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I've discovered a trend. Except for my HORRIBLE 1997 summer job, I seem to wind up with managers who know someone with great artistic talents. Almost a year and a half ago Jacque showed me old drawings that her husband Steve did. I thought they were incredible! I promised I would include it in my zine for millions to see, but I never actually got around to printing a new one. So, I thought I'd surprise both of them and print it here. SURPRISE!

## Something Surprising in the Basement

Andrew Lee

# Job and the Snake

distance is left? Absolutely no distance between the amount of enjoyment gotten from RM Productions' *Job and the Snake* and a "professional" production.

I realize that my enthusiasm can allow me to get carried away (in more ways than one), so I wisely brought my cynical friend Briana to this rock musical. (friend or alter-ego?) So, together we set out on this review. The story, for those familiar with a little book called *The Bible*, is that of the testing of Job's faith in God. The rock musical of course has a few changes, most notably a little playing around with time. (Job is of course stuck in biblical times, while the world around him seems a little updated and changed) Now add a great variety of older rock, alternative, gospel, and newer rock, and you are almost there.

Most outstanding were the characters of Job (played by Scott Clevely), Eliphaz (played by Jessie Newman), and Satan's Kester (played by Eva Haralambidis-Doherty). Nothing made you have faith in this musical like the powerful voice of Job, coupled with a heart-rending expression of grief perpetually on his face (well, you would too if you were Job). Eliphaz was most notable for rich, deep voiced solos, at least one of which was completed admirably with a strained voice (discovered after the musical by this reporter, what journalism!). Choreography was a big part of the lasting impression left by the jester (who with Julia Schneider planned all choreography) as she sang very seldom (PS. I would have gladly paid full price to see this musical).

Now that I have endlessly gushed, Briana has a few words to say: (Briana) While I found this play quite enjoyable, I would pay about \$8 to see it. (\$10 if I were in a really good mood). It isn't as if the musical were bad. It was good. It is just that this wasn't a professional performance and you have to take that into account. It is one of those things where the less you expect, the more you enjoy a good musical. This musical and the players deserve to be in a bigger theatre, but if they had, I might have expected more, and might have enjoyed it less. Also, I thought that the character of Satan came up a little short in his role, not that it is the actor's fault entirely. A character like Satan requires a certain presence, and he just didn't project it.

(Still Briana) I did like the comic relief of the Public defender, but the rap scene he performed was just too much. The "Trial" part of the play was one of the best of the musical (made me raise my ticket price \$2), but at least one of the younger actresses in this scene was lacking the voice for her large part - one of the few failings of having such a young cast.

### (A STRUGGLE ENSUES)

(Andrew) I have regained control of this review again. Thank you. In closing I would like to say that while there are many different plays put on at this theatre by this group, it is the high quality of acting and singing that is the most enjoyable factor. As for the general audience response to this musical - Fun was had by all.

The Youth Cast, well named with its average age of 14, puts on seven different musicals this year including: *O Jonah* (you missed it), *Job and the Snake* (catch it again in May '98), *Epimenides* (Dec. '97, and yes, it is the right spelling), *Come Away* (Nov. '97 & Feb '98), *Purim Day* (Apr. '98), *Aesop* (June '98), and *The Pilgrim* (July '98). Prices are \$15 regularly, with five bucks knocked off for students. Call (416) 944-1493 for tickets. The Trinity Theatre is located at 619 Sherbourne St. Come out and see for yourself.

(This review has either been a shameless plug for themselves on the part of the Youth Players, or a shameless attempt by me to see more shows for free.)

**Wanna see a show for free? The Innis Herald would love to get you tickets in exchange for a review!**

Sherbourne Street is far from the theatre district of Toronto - by my measurement, about a hundred miles and half a foot. The Trinity Basement Theatre, while well set up and cozy, is a ways away from being the Pantages Theatre. The quality of music and acting isn't Michael Burgess - yet, they're about half a foot away. What



hightop Converse and tights), taking on all the roles in Shakespeare's thirty-seven plays in only ninety-seven minutes. You think that's hard? They went one better—they performed four versions of *Hamlet* (one entirely backwards).

Showing eight performances a week until January 8th at the historic Bathurst Street Theatre, we highly recommend this production. Tickets, although a pricey \$32 - \$39.50, are well worth it, and discounts are available to students (\$20 excl. Fri. & Sat. evening) and for groups of 10 or more.

The three energetic actors touch on, and surround, some of the greatest complaints that audiences have about Shakespeare. For instance, all sixteen of the comedies get rolled into one side-splitting sketch, because, let's face it . . . they are all sort of alike anyway (except for Malvolio's death scene in *Twelfth Night*, when he gets eaten by a bear). Even the driest of the dry are made palatable: the history plays are turned into a football game, complete with play-by-play commentary, in which the crown is used as a ball: "And Richard the Second has the crown. He's looking for an heir. . . but, oh! Someone stole the crown from him!"

The interpretations range from silly to surreal, with

## Be to not or be to Shakespeare made painless

Alex White and Marijke de Loze

What do Tonka trucks, inflatable dinosaurs, football games and rap music have in common? They are all used in a hilarious amalgamation of Shakespeare's thirty-seven plays, known as *The Compleat Works of Wilm Shkspr* (abridged) it's a play that does the impossible. . . it makes Shakespeare fun. Three guys run around the stage (all wearing

*Titus Andronicus* staged as a macabre cooking show and *Othello* done as a rap song, among other things. The audience gets a chance to be involved as well by playing Ophelia's id, ego and super-ego in order to get her into character (we got to wave our hands back and forth, chanting "maybe, maybe not," in the role of her confused ego). One lucky audience member was even kicked out of his seat so that the King of Denmark could sit and watch Hamlet's play-within-a-play.

The difficulty of performing Shakespeare was not lost in the show, either. On two occasions, the actors suffered breakdowns: once at the prospect of performing *Hamlet*, and the other at the idea of the "To be or not to be" soliloquy. There was a moment of seriousness when one of the actors delivered "What a piece of work is man" in earnest Shakespearean style, reminding us that, despite all of the easy spoofs, Shakespeare's work retains a high level of validity.

We could call this show "bringing Shakespeare to the masses". While the description of "37 plays in 97 minutes" suggests that you would have to be a Shakespearean expert to follow along, the production is actually quite coherent. Each play is clearly introduced and explained.

The transitional scenes, made up of the actors' commentary and opinions about the plays, allowed us to see that one can poke fun at, complain about and appreciate Shakespeare all at once. There are certainly no roles for Laurence Olivier here (although he is mentioned), but the enthusiastic men (Frank, Dave and Jon) helped make the great Elizabethan accessible to the people.

Still wondering how the Tonka Truck and inflatable dinosaur fit? Well, they are supposed to be part of an interpretive dance version of *Troilus and Cressida* (we think). Still confused? Let us make a suggestion: call (416) 872-1111, book your tickets and get ready to laugh.



David Young and Frank Goesler bring Shakespeare to life

## Hero turns Heroine

### The Hart House Drama Society's Medea

Akua Oupiri and Marijke de Loze

It was the middle of October and there we were, freezing our asses off in the Hart House Quad. But we weren't the only idiots out there. Some had come equipped with blankets and winter coats (we already had our gloves on). We were not there for some obscure pagan ritual (although Halloween was just around the corner). We were there to see the Hart House Drama Society's production of Euripides' *Medea*, directed by Maggie Trott.

Given the fact that the venue was outdoors, it was difficult to make the house lights go down, so it was hard to tell exactly when the play started. Luckily the appearance of an old woman in a toga (Hilary Masemann) gave us a pretty good clue. Halfway through her initial speech, an angst-filled cry came from backstage and pierced the air around us. It was Hero van Harten, who played the red-headed sorceress Medea.

The play centres around Medea seven years after she helped Jason capture the Golden Fleece. Abandoning her for King Creon's younger, more powerful daughter Creusa, Jason has left Medea to wallow in despair and thoughts of revenge. With three Corinthian women and her old nurse as witnesses, Medea plots the punishment of Jason, his new wife and the King, who exiled her. Using her skills as a sorceress, she succeeds in killing Creon and his daughter, but is left with the gruesome task of personally killing her own children to ensure Jason's misery.

With a mediocre cast and unimpressive blocking, Hero clearly was

the driving force of the show. The weakest point of the performance was when the Corinthian women circled around Medea in a classic staging tactic that could only remind the audience of *Macbeth*'s all-too-famous witches. Andrew Shaver's staccato performance as Agus, the only powerful ally left to the fiery protagonist, was not only unconvincing, but almost laughable. The two beautiful blond children (Chloe Edwards and Jordan Jamison) moved fluidly through their parts, and their off-stage dying screams were heart-rending. Jonathan C. Parker and Patrick Fotherell were possibly stoic in the roles of Jason and Creon.

With the other characters acting merely as a supporting cast, Hero gave the production three dimensions. In both face and body she displayed the intense emotions of a woman scorned. Her interpretation of the text conveyed the rage and pain of her character. As Medea, Hero's ability to make sudden changes in her demeanor, from connivingly sweet in the face of her enemies to her bitter and vengeful monologues, was both powerful and effective. In essence, the text rests heavily on the shoulders of Medea, and Hero single-handedly carried this burden throughout the performance.

While each actor succeeded in fulfilling his or her role as required, it was van Harten's tormented, half-crazed Medea (complete with real tears!) that gave the production substance, fleshed out the scenes, and made *Medea* an enjoyable experience.

## Entertainment

### Raptors look Ferocious in the Preseason

Barton Eginal --Basketball Columnist

Okay, lambaste me for my pessimistic predictions, point at the success of the Raptors in this preseason and laugh at my complaints about the bench. Things really do look good for the Toronto Raptors this year. They've had a pre-season which deserves an "S" for success—going 4-2 and beating such notables as New York, Seattle, Philadelphia, and most importantly, my most despised team, the Grizzlies. Let's take a look at what we've seen this pre-season and what we can expect to see in the regular year.

1. Stellar Bench Play. John Wallace is making Isiah Thomas look like a genius. Popeye Jones must have eaten spinach and McGrady is playing well. Add on Carlos Rogers and the Raptors have a corps of talented and versatile forwards. Wallace, in particular, has impressed by posting averages of 16.0 points and 5.6 rebounds. McGrady had a brilliant (if short) game in Vancouver, racking up three quick steals and going coast to coast for the slam. This young man has enormous potential to be a star in this league. Add the aggressive Shawn Respert as the first (and only) guard off the bench and the Raptors are one of the deepest teams in the league.

2. Intensive ball pressure. Darel Walker's harassing, trapping defense makes him look like the Rick Pitino of the NBA. The Raptors forced a whopping 30 turnovers in the game against the Grizzlies, leading to easy buckets off fast breaks. Antonio Daniels, the Grizzlies' rookie point guard was totally outclassed by Stoudamire. He did, however, look much better than the overwhelmed Chauncey Billups in Boston. It is clear that Daniels is the team's PG of the future.

Unfortunately for Vancouver, the dinosaurs took full advantage of his youth.

3. A little Magic. Walt "the Wizard" Williams seems to have gotten off to a great start. Now that the three point line has been pushed back, he has pulled out all the stops with exciting drives to the hoop, where he finishes with a dazzling array of finger-rolls. If Walt can keep his shooting percentages high then his offence will give the Raptors a big lift in the half-court setting. Doug Christie has also been a warrior, and the longer three point line hasn't seemed to hurt him at all. Christie took a lot of threes last year, hitting over 40%, and during the pre-season connected on 7 of 11 attempts.

Alright, stop right there. You won't be buying playoff tickets this year, and why bother? For the privilege of losing to the Bulls or Knicks? Instead, a season of 33-37 wins and another lottery pick would be good. Why? Remember that guy named John Wallace? Yep. He wasn't free—instead, Thomas gave up a lottery-protected draft pick in 1998. This means that if the dinosaurs make the playoffs the pick gets shipped to New York, if not it stays in Toronto.

Toronto's hopes are dispelled when we look at the center of its offence—Stoudamire. Let's be realistic. A point guard who leads his team to the promised land as the primary scorer is virtually non-existent. Allen Iverson? Spare me. Terrell Brandon? The Cavs never did well and Milwaukee, his new home, should change their name to the Milwaukee Sucks. Only Timmy Hardaway and Gary Payton have ever taken their teams deep into the promised land. Payton had Kemp, Hardaway had Mourning. Stoudamire has...Zan Tabak? It will take the emergence of a dominant second scoring option before the Raptors go anywhere. It was a great pre-season. Enjoy it while it lasts.

Visit my website at: <http://www.geocities.com/Colosseum/track/4442>

email me: starbury\_3@hotmail.com

### A University of Toronto Student in Berlin: A Word from your Foreign Correspondent

Andrea Mrozek

So I am sitting here, in a cafe alongside one of the busiest streets in Berlin, the Kurfurstendamm, called the Ku'damm for short. People around me are sitting and smoking and drinking coffee or beer. Unlike Toronto, there seems to have been no attempt made to ban smoking to any degree, and smoking advertisements can be seen all around the city. My coffee and strudel at this cafe cost 6.50 DM, which is about \$5.50 Canadian. So the price is o.k. However, there is no such thing as a large coffee by Canadian standards here, and the "coffee to go" concept is also very foreign and more expensive.

The Ku'damm might be comparable to Yonge St., south of Bloor, on a really busy day in the summer. It is not the most charming of places to sit and have a coffee, and there is a construction site right in front of me. This is nothing new. Most of the city is under construction. Picture the Toronto city block of University ave. to St. George, Bloor and College as one huge construction site. The very centre of Berlin, called Potsdamer Platz is a huge sandpit with about 30 cranes filling the sky. The Reichstag cannot be seen behind all the scaffolding. They expect that this construction should be done by 1999, but, it looks at this moment as if they will need much longer than that. As a student, I am living in a residence in what was formerly the eastern part of Berlin. As with many residences, it is "conveniently" located 45 minutes from Humboldt University by train. However, the train and bus system here really is "the better way" as you can get anywhere in Berlin fairly easily by subway, without waiting too long. Humboldt University is probably about the same size as U. of T., and this is where Albert Einstein developed his theory. Also, the brothers Grimm were students here, once upon a time. The students are all very similar to anyone you would meet on campus in Toronto. However, outside of the student world is where I have noticed a difference in the people. On a number of occasions Canadian girls from our group have been approached by men in the subways, who want to "get to know you." I definitely do not feel as safe travelling alone here as in Toronto. Although I have yet to hear about a murder on the radio, the city seems more dangerous and rough to me.



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### 1769 Steps to a New You

Eugene Fong Dere -- Eugene is a member of the Sigma Chi Fraternity

On Sunday October 19, 1997 several members of my fraternity tackled the stair climb for the United Way. Was it for the challenge of climbing a kilometre of stairs? Was it because it was for a good cause? I don't know, all I know is that I was in pain.

It wasn't a little pain, like a mosquito bite or tetanus shot. It wasn't a large pain like breaking your collarbone or getting impaled on a spike. Rather it was a sudden awareness of having legs that felt tighter than a stretched trampoline.

The day began unlike any other. My alarm clock was mysteriously set in between radio stations that morning. So instead of a loud wake up of morning talk shows, I was lulled to stay unconscious with the soft cooing sound of electrical static. (If you close your eyes, you can envision running waterfalls and gentle breezes. It works almost as well as morning lecture.)

A hammering came on my room door, and, as expected, someone was screaming "Get up, we're late!" By the time I could make coherent sentences, I was on a streetcar speeding down Spadina.

Now, much like any other group of university students on an early Sunday morning at the Skydome, we were lost. We saw a line going into the base of the tower, so some of us stood in it. (This must stem from the lemming training from grade school.) Others ran off in search of the registration table. It was a huge line of people. To maintain it were several scouts armed with walkie talkies and portable battery packs. This is where one of those strange phenomenons occurred. Every shift in the line somehow always shifted everyone behind us so that they were in front of us. It was terrifying, for now the scouts had become drunk with power.

A minute later, we realized we were in the wrong line and moved on to the stair climb challenge.

I once worked as a data entry clerk at the Metro Convention Centre, and have been at the tower over a hundred times. But the thrill of going to the base of a stairwell a kilometre high makes you feel like a tourist with a camera around your neck.

The first dozen flights were done trucking. No problem. Pain was developing, but it was almost maintainable. The second dozen were spent in the belief that we were nearing the top of the tower. It was only minutes later that this belief was shot down. After passing the 500m mark and a sign saying "You're almost halfway there", group morale plummeted.

The next couple of flights were spent in disbelief. The simple knowledge that you're halfway up with nowhere to go is a double-edged sword. You don't want to go up, you don't want to go down, but you can't exactly just stay where you are. The only real thought I had was how I was going to kill the brother in charge of philanthropy.

With my teammates light years ahead of me, I put mind over matter. There had to be some kind of mental strategy. In a desperate attempt to keep moving I tried to find a good pace to continue. I figure if you keep on going one step at a time you'll get there eventually.

At first it was "walk up for two minutes, rest for a minute." No way in hell could I keep that one up. Then I tried "walk a flight, rest ten seconds." Again, not a chance. I finally tried "walk a flight, rest a minute." And that's when I found my equilibrium. Lucky for me, there weren't that many flights left. I finished with a whopping time of forty-seven minutes and twenty six seconds. That's not bad for a guy with stubby legs. We celebrated at the top of the tower with Powerade and those hard candies normally given out at Christmas.

All in all, it was a great time. I learned both about myself and a couple things about the tower. These two things are: one - the higher you walk up, the harder it is to puke. And two - The higher you walk up, the more you smell.

At ground level, this is Eugene and I'm happy.

There is a trendy student area of Berlin that is something more akin to Yorkville, called the Hackeschen Hof. It is a series of connected courtyards that are newly redone, and not yet spray-painted with graffiti as is most of the rest of the city. Here I tried my first Berliner Weisse, which is beer flavoured with syrup, either cherry or raspberry (red) or a green syrup which can also include a shot of Jägermeister. These are drunk with straws out of wide rimmed glasses, and although quite sweet, are very good. Beer is, for the most part, less expensive than water. Berliner beers are not known for being the best, but you can also order just about anything.

Altogether Berlin is an exciting city. The streets are always busy and the construction grows on you. Upon arriving, tired and confused, only to find that my luggage had not arrived with me, my opinion was not as positive as it is now. The long cab ride out to our Eastern suburb with nothing but a British Airways Travel Sa-

chet containing a couple of Q-Tips and some relaxing gels, raised a couple of questions, first and foremost, "why am I here?" After a month, this question seems to have been at least partially answered having met some people and seen cool things. Even an evening out qualifies as studying, as long as some native german speakers come along, so I plan on studying a lot and learning things as they come. There is so much to do, in fact, that right now a year does not seem all that long.

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## Three Bad Movies

Albert Lacey

### Kiss the Girls

This mystery thriller is about a New York Porsche-driving police psychologist, played by Morgan Freeman, whose niece is kidnapped in North Carolina from the university she is attending. Freeman goes to Carolina to look for his niece.

At the local police station he befriends a detective, played by Cary Elwes, and learns that his niece's kidnapping is one of a series of kidnappings that have occurred in the area. They have all been perpetrated by the same man who taunts the police with letters signed Casanova. Stumped to discover the villain's identity or the location of the girls, Freeman and the police get a break when Casanova's latest victim, played by Ashley Judd, escapes from his hidden prison and goes to the police. Then Freeman and Judd work together to catch the psychopathic kidnapper.

Despite its Box Office success, this is not a good movie. Morgan Freeman is good, but the plot is not very believable. I kept thinking, "when do the imprisoned women bathe? They all look so clean". And where does the psycho villain get all the money to set up his state of the art hideaway prison, not to mention the time? It's so predictable that the bad guy turns out to be a good guy. He had us fooled all along. As if this hasn't been done before. Thumbs down!

### In & Out

Kevin Kline stars as a high school English teacher who is passionate about his teaching and devoted to his students. As the movie begins, Kline is about to marry his long time girlfriend, played by Joan Cusack. Everything is wonderful until Oscar night, when the whole town tunes in to see one of Kline's students who has become a Hollywood actor, played by Matt Dylan, receive an Academy Award. During his acceptance speech Dylan praises his high school teacher and then reveals that he's gay. The whole town is stunned by this revelation, including Kline himself.

For the rest of the movie he is questioned by the townspeople and reporters, including a TV reporter played by Tom Selleck, as to the nature of his sexual orientation. Is he, or isn't he? And that's the whole movie. Funny, huh?

I heard that this movie was hilarious. It wasn't. What we have here is a mildly amusing cornball comedy with a touchy-feely moral message: gays are okay. As if we didn't know that! Anyway, the acting is good. Matt Dylan is convincing as the young heartthrob actor with a good heart, and Tom Selleck is good as the gay television reporter, but that isn't a stretch for him— isn't he gay anyway? One thumb up, one thumb down.

### Boogie Nights

Set in Northern California in the late seventies and early eighties, this movie chronicles the rise and fall of a male porn star, Dirk Diggler, a man with a huge bulge in his pants. The hero, played by (Marky) Mark Wahlberg (who should stick to singing), is a young man working as a busboy in a disco night club. There he meets an older man, played by Burt Reynolds, who is impressed with Wahlberg's looks and asks him to star in an adult movie.

At Reynolds' house Wahlberg meets two woman porn stars. The older one, played by Julianne Moore, becomes like a mother to the young, inexperienced Wahlberg. The younger woman, a porn actress who always wears roller skates, even in bed—especially in bed!—is played by Heather Graham. For the rest of the movie the characters love, fight, and make porn movies together. If you're getting excited, let me say that there is hardly any nudity in this picture, except for a hilarious scene at the end.

This was a bad one. It was two and a half hours of pure torture. The actors all did a good job, including Burt Reynolds—unfortunately I couldn't give a shit about the characters they played. After the first twenty minutes of amusing scenes with disco dancing, bellbottom pants, easy sex and drugs—God, weren't the seventies something!—the movie goes downhill. Way, way down. Two thumbs and two big toes down!



Sunny Thrasher--an excerpt from "Ten Day Junkie" © 1997

Kicking off in the seventies, and then progressing slowly towards the eighties, BOOGIE NIGHTS is a look

in on the American porn industry, viewed largely through the eyes of a newcomer on the scene—a small-town L.A. boy with sparkling eyes and a massive penis. Here's one of the first problems: the kid (played brilliantly by Mark Wahlberg) is at first portrayed as something of a dumb hick, except that when confronted with his opportunity to enter the porn industry, he's got more an eager, yet blasé, take-it-as-it-comes sort of attitude. He's sometimes enthusiastic and fresh-faced, but sometimes tired and worldly. So his character is a little hard to lock onto.

## I Know What You Did Last Summer

WN. O'Higgins

This movie uses last year's huge horror/comedy success to promote itself, with the line "from the creator of 'Scream'" playing heavily in all of the advertising. This is only true insofar as the writer of Scream, Kevin Williamson, converted an existing book by Lois Duncan into the screenplay. If you are looking for the brilliantly satirical self-reflexivity of Scream, don't see this movie. There are a few moments where this tendency of Williamson shows through, but this is not that kind of movie. *I Know What You Did Last Summer* is a straightforward screamer movie, in the tradition of *Halloween*, *Friday the 13th* and *Nightmare on Elm Street*.

That being said, it is a really good screamer movie. I am able to turn off the part of my brain which is capable of predicting,



sometimes to the second, what is going to happen next in such films. This ability is essential to their enjoyment. These movies are profoundly formulaic, as is pointed out so eloquently in *Scream* (a much

better movie for its extra level of complexity, now on video), and *I Know...* is no exception. The film opens with the typical set up, showing the four major characters in their normal element, dealing with daily life more or less smoothly. Then they hit the beach, to tell each other scary stories (which will, of course, come back to haunt them) and then go off to have sex on the beach. This section will likely disappoint many, as the film does not earn its R rating here, and will never show more than clothed breasts (though these "tit shots" sprinkle the film quite liberally). They then get in the car and proceed to run down a stranger in the road, covering the car with bourbon in the process and ensuring that any investigation

### The Sexual Disney

Gabe Elias

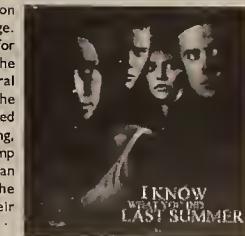
On the lighter side of life is a little known fact that Disney is evil. Yes, those lovable cartoons which we all grew up with as kids. Over the past few years Walt Disney has become increasingly more and more perverted in their animation.

With the past few Disney movies, the animators have taken more liberty in their style. Starting with *The Little Mermaid*, Disney has slipped in obvious and subliminal sexual messages. An obvious example is: how do those shells stay put? But before you label me as some perverted conspiracy theorist, take a good hard look at the sea-castle on the cover of the box. If you look hard enough [Ed. note—no pun intended], you'll find a nice big penis. It's there—find out for yourself.

Furthermore, if you look carefully at the wedding scene in which Prince Eric and the disguised sea-witch Ursula are about to get married, the priest gets an absolutely huge hard-on. It grows.

These insane incidents aren't only restricted to *The Little Mermaid*. In *Aladdin*, when Rajah the tiger is about to eat Aladdin on Princess Jasmine's balcony, Aladdin's voice slips in subliminally "All good teenagers take off their clothes." In *The Lion King*, when Simba sits down in the sand, the dust he kicks up repeatedly spells sex. Furthermore, the first edition of *Who Framed Roger Rabbit* on laserdisc contains topless frames of Jessica Rabbit. This was also the only instance that Disney claimed knowledge of. The animator responsible was fired, and the whole edition was recalled.

More than likely, these are not the only Disney perversions. These are just a few I've seen first-hand. I challenge anyone to prove me wrong, and I'll congratulate anyone who can find anything I've missed (Hint: *Beauty and the Beast*, it's gotta be there).



would convict the four on a manslaughter charge. The opportunity exists for the film to challenge the audience with a moral decision, but fear not, the dilemma is quickly solved by bullying and shouting, and they decide to dump the body in the ocean rather than face the consequences of their actions.

The plot speeds us forward to the next summer, gives us a quick letter to let the most sensitive of the characters (Jennifer Love Hewitt) know eponymously that someone knows what she did last summer, and the bloodbath begins shortly thereafter. The R rating is earned by the careful use of a gaff hook to interface with the victims of the anonymous killer.

This movie jumped out and "BOO!"ed me several times, and I spent about 100 minutes not thinking at all, which was a lot of fun. The plotting is often contrived, and *The Globe & Mail* aptly pointed out the dismaying number of innocent bystanders who get gaffed, but this merely adds to the charm. Williamson's wit and understanding of pop culture shows several times, especially when two of the characters are visiting someone they suspect might be the killer. One of them reminds the other that "Angela Lansbury always had a plan", and just before they knock on the door they reflect that when "Jodie Foster tried this, a serial killer answered the door."

This movie review comes down to two things: If you have never seen a screamer movie, this is a good introduction, so see it with a bunch of friends, at least one of which you would like to cling to during the suspenseful bits. And if you like screamer movies, you will appreciate the subtle variations on the theme, and the admirable resistance to the urge to hang bodies on hooks.



We've got some blatant, open-faced references to *RAGING BULL* and *GOOD FELLAS*. I mean, some seriously unsuitable shit going on... not that it's a bad thing. If you're going to borrow from someone, borrow from the best, I always say. With that kind of a set-up, and looking ahead at what is to come, you prepare yourself for that kind of a film: harsh, gritty, desperately human inner struggle. But it's not that. Or not entirely. There's some fairly harsh grit going on, but much of *BOOGIE NIGHTS* plays like either a light or dark satire. So the film itself has something of a confusing identity problem.

Following this humour line, the jokes are often quite good, but a substantial chunk of the comedy is based out of seventies-into-eighties style-of-the-era. Maybe it's just that I was just a little kid at

the time, but I'm growing quickly weary of humour derived out of recent history kitsch. The amount of times I'm going to chuckle and say "Look at the funny nylon clothes" is fairly short-term. Here's the truly odd part. I genuinely enjoyed the film, while I was sitting through it. There's some magic to *BOOGIE NIGHTS* that carries the film while one is watching it... only upon retrospect do these problems come to the surface. Regardless, on the overall plus side, the performances are excellent. Why Burt Reynolds gets anything other than sleaze-bag roles these days is utterly beyond me... because, by God, since Peter Lorre, no man has ever filled those shoes better.

What's going on in the Canadian beer scene  
Compiled by Cass Enright

• **urBock is back:** Creemore Springs Brewery is about to launch its 1997-1998 version of their seasonal urBock. This dark winter bock debuted last winter, only the second brew ever from Creemore. Hopefully this year's version will be just as tasty. The official launch is at the Acme Bar and Grill, 86 John St., on Thursday, November 13th at 8:30pm. You can find a web invitation at [www.barint.on.ca/creemore](http://www.barint.on.ca/creemore).

• **A slice of Pumpkin Ale:** The Hart Brewing Co. of Ottawa unveiled its seasonal Pumpkin Ale this month at The Beer Bar in Toronto. Lorne Hart, proprietor of Hart, is very proud of this beer, as it is brewed with actual pumpkin and not simply pumpkin spices. I have tried the brew, but I can't detect an overwhelming pumpkin flavour. An interesting beer to sample nonetheless. You can probably find it at The Beer Bar at Yonge & Eglinton or The Bow & Arrow at Yonge & Davisville.

• **Unibroue invades Ontario again:** John Wen of Vintages informed me that the LCBO plans to release Unibroue's Quelque Chose in Toronto in January or February 1998. This brew is a superb creation, a dark, blood-red cherry ale meant to be drunk hot. I have been waiting a long time for Vintages to bring this one in, and I am saving already for a bulk purchase. You should too.

• **A slice of Quebecoise Pumpkin Ale:** McAuslan Brewing of Montreal has unveiled its seasonal beer family, bringing back its Spiced Pumpkin Ale in September. Also in the family is Apricot Wheat Ale in spring, Raspberry Ale in summer, and Winter Strong Ale. These are definitely beers you should look out for if you are planning a jaunt to Montreal. Currently unavailable in Ontario, the brewery hopes to distribute them here soon.

• **New Ontario breweries:** C'est What's newsletter 'What's Up?' reports some Ontario brewery startups: Neustadt Brewery, Cameron's Brewing Company in Etobicoke, Cool Beer Company in Brampton, Hawksbury Brewing Company in Ottawa and the resurfacing of F&M, a brewery that closed a number of months ago. This means that we will be once again subjected to the weak Macleans Pale Ale and Stonehammer Pilsner.

• **Elora closes, reopens:** The Taylor & Gate brewery, brewers of the Elora beers, including the wonderful Elora Grand Porter, closed recently. Fortunately, the site has been bought by new owners and brewing has commenced once again. The renamed Old Mill Brewery now produces Elora ESB (Extra Special Bitter), Elora Grand Lager, Elora Irish Ale and Elora Rye. The Taylor & Gate brewers are re-opening in St. Catharines. Hope they bring back the Grand Porter.

• **Granite's November specials:** The Granite Brewery brewpub at Mount Pleasant and Eglinton announced autumn beer specials for November. These include: one Granite ale will be \$2.75/pint all day Mondays and after 5pm on Sundays; and their seasonal Winter IPA in the oak cask for \$3/pint at the bar on Fridays. Great ales, better deals. Check it out.

• **New Wellington brew:** The Wellington County brewery has unveiled its newest beer to the Toronto market, Iron Duke Porter. It is currently only available in a few liquor stores, notably 2 Cooper St. (near Yonge & Queen's Quay).



STRONG ALE  
BREWED FROM NATURAL CHERRIES  
8% ALC. VOL.

• **Niagara Falls deaths:** Niagara Falls Brewing Co. has cancelled two of their finest brews, Kriek and Maple Wheat, along with the less exciting Trapper, and replaced them with Best Bitter, Weisse Bier and Scotch Ale. For a full story see "Mourning the Maple Wheat" on this page. In other news, Niagara Falls is launching the 1998 Eisbock at the Summit House Grill, 40 Eglinton Ave. E, on Thursday, November 13. Also, on November 18th NF is having a "Winter Warmer" event at the City Grill in the Eaton Centre. Perhaps they will be unveiling a new beer?



Finally...

The Innis Beer Connoisseurs Society and the Innis College Students' Society present:

# PUBCRAWL!

Friday, November 21st

Meet at the Innis College Pit at 8pm

All Innis College and Residence students welcome

We will be crawling to two of Toronto's coolest beer bars:  
Denison's Brewing Company and Milwaukee's Beerateria

## Mourning the Maple Wheat

Cass Enright

At the 1997 Toronto Festival of Beer during the summer, I met the new brewing consultant for the Niagara Falls Brewing Co., Rick Neheli. I was saddened at the departure of previous brewer Wally Moroz, who brought such fine and innovative brews to our province. I asked Rick if there would be some changes to the NF lineup, and he gave me a vague affirmative. This saddened me again. The NF beers are very unique, some perhaps ahead of their time for the Ontario marketplace. NF introduced styles of beer to Ontario that the province had never been exposed to before. Beginning in 1989 with North America's first authentic ice beer, Eisbock, NF burst onto the Ontario scene and has been innovating ever since. However, Wally has departed NF and returned to whence he came, the wine industry. Recently I received an update of Niagara Falls, including their revised full beer line. NF has ceased production on three of their beers, two of which warrant a well-deserved elegy.

The cancelled brews are Trapper, Kriek and Maple Wheat. Trapper is no big loss, since Premium Lager is still brewed and it was the same as Trapper anyway. The loss of Kriek and Maple Wheat distresses me. The Kriek was one of the few Ontario-brewed fruit beers. Flavoured beers are rarely experimented with in Ontario's breweries, except for the honey brown fad in the industry. NF took Belgian inspiration from their cherry flavoured beers and developed a wonderful Ontario interpretation. The brew was a light red colour, with a refreshing tart and sour cherry taste. The fruit flavour was not overpowering, but complemented the brew extremely well. And at 6.5%, the Kriek also provided a nice warm feeling. When I toured the brewery in 1996, the Kriek was the current favourite among the NF staff, and the tour guide reminisced about how a few of the workers finished off an entire keg recently, in one sitting. I have fond memories of the brewery tour, including sharing a drink of Kriek with the tour guide, Wally and my friend who accompanied me to the brewery.

The Maple Wheat is a great loss in Canadian brewing. Michael Jackson, famous beer writer, wrote in August 1996 that "If Canada were to have a national beer style, surely it should be a maple



MAPLE WHEAT

brew." I agree with this sentiment. Maple beers are rare styles, and since in Canada they are brewed with Canadian maple syrup, a unique product to our country, surely maple brews can be considered a national style. NF Maple Wheat debuted in 1992 and was at that time not only the strongest beer in Canada (8.5%), but one of only a few beers to use maple syrup in brewing. The NF Maple Wheat was truly Canadian, incorporating Ontario maple syrup with wheat from Canada's prairies into the brew. The beer itself was very complex. Depending on serving temperature, the beer's aroma and tastes varied. The smell could

have been malty, maple-y, or brandy-ish. The taste had a subtle maple flavour, but if drunk warmer, the maple syrup flavour burst onto the palate. There are still only a few Canadian breweries producing maple syrup beers. In Ontario the Hart Brewery brews a seasonal Maple Brown Ale. In Quebec, Montreal's Le Cheval Blanc brewery produces Tord-Vis and the Schoune Farm Brewery in St-Odilon brews La Beauceronne à l'érable. Maple beers are still out there, but require some hunting. The NF Maple Wheat was a great brew, and one that complemented the Eisbock to lead Niagara Falls as the innovators of the Canadian microbrewery industry.

Unfortunately, the beers that will replace the Kriek and Maple Wheat will not be as ambitious. NF has unveiled Best Bitter, Weisse Bier and Scotch Ale to complete their lineup. I have tried the Best Bitter and the Weisse, and I find both relatively bland - they have an "already been done" character to them. I have come to expect high innovation from NF and their new brews are more mainstream microbrewery styles. NF does still brew some fine beers, however. Eisbock, Olde Jack, Brock's Extra Stout, Apple Ale, Gruitstone and Saaz Pilsner survived the cuts, and I will continue to enjoy these tasty brews. I am looking forward to the launch of the 1998 Eisbock and to the continued new brands of NF, even if they are confined to traditional United Kingdom or German styles. The Kriek and Maple Wheat are still available in Liquor Stores, but when they sell out, they will be gone forever. If you have never tried these beers, go out and buy a couple of bottles. You will not be disappointed.

## Contact your favourite brewery!

Here is a listing of beer and brewery related email addresses I have found. They can be a good source for discovering the newest beer news or for suggesting/complaining about Canadian beer!

Breweries: Big Rock ([ale@bigrockbeer.com](mailto:ale@bigrockbeer.com)), Creemore Springs ([creemore@barint.on.ca](mailto:creemore@barint.on.ca)), Granite Brewery ([granite@interlog.com](mailto:granite@interlog.com)), Hart Brewing ([hart@hartcanada.com](mailto:hart@hartcanada.com)), McAuslan Brewing ([info@mcAuslan.com](mailto:info@mcAuslan.com)), Moosehead ([moosehead@tbwcanada.com](mailto:moosehead@tbwcanada.com)), Niagara Falls Brewing ([crl@crivellerbrew.com](mailto:crl@crivellerbrew.com)), Shaftebury Brewing (Delta, BC; [mail@shaftebury.com](mailto:mail@shaftebury.com)), Unibroue ([webmaster@unibroue.com](mailto:webmaster@unibroue.com)), Upper Canada Brewing ([ucbc@inforamp.net](mailto:ucbc@inforamp.net)), Wellington County ([ironduke@sentex.net](mailto:ironduke@sentex.net))

Other Beer-related associations: Brewers Association of Canada ([office@brewers.ca](mailto:office@brewers.ca)), Brewers of Ontario (incl. Brewers Retail; [boo4env@io.org](mailto:boo4env@io.org)), Liquor Control Board of Ontario ([infoline@lcb.on.ca](mailto:infoline@lcb.on.ca)), Ontario Ministry of Consumer & Commercial Relations ([ccrinfo@em.ccr.gov.on.ca](mailto:ccrinfo@em.ccr.gov.on.ca)), Société des Alcools du Québec ([info@saq.com](mailto:info@saq.com)), Vintages ([vintages@lcb.on.ca](mailto:vintages@lcb.on.ca))

## TRIVIA

(call the Herald at 978-4748 with answers for prizes!)

- How much KY would it take to shove two dozen Star Wars Action Figures up your ass?
- How many planets are there?
- How fast can Luke Skywalker run? (Hint: he is being chased by a crazed Toy Collector with a full tube of KY)



## What to get for the Star Wars Fan who has Everything - Except Taste

Joel Schuster

Well, as the holiday season rolls around again, time for gift-giving is upon us. And the perfect gift is something from the Star Wars Collectors Market - after all, where else can you get one-of-a-kind garbage than through mail-order? All of the following actually do exist and are for sale right now!

For example, for the low price of \$1,200 (AMERICAN, Plus Shipping and Handling), you can purchase a life-sized replica of Han Solo in Carbonite. Better hurry, because quantities are limited. What better way to say "conversation piece" than with a big piece of fiberglass crap?

While we're on the subject of too much disposable income, perhaps you'd be interested in buying the \$4,995 (AMERICAN, Plus Shipping and Handling) Life-Sized Fiberglass replica of a Stormtrooper? Yes, this wonderful addition to any home comes complete with a blaster and black body glove. Live out your fantasies of makin' it with one of the Empire's bad boys, and find out just-how-tight that crotchpiece really is. Hot stuff!

Of course, there are Star Wars Silk Ties for \$25, and "24-Karat Gold" Star Wars Cards (my favourite: the one of Han talking to Jabba. This is a collector card,

you know, like hockey cards. It costs \$70.00 American, and really, nothing says class like a gold-plated picture of Jabba the Hutt). But, my favourite is the 10" bust of the Emperor, painted up real nice. This statue is the perfect centrepiece to any room, and owning it gives you the firm guarantee that you will never get laid.

For those closer-cases out there, you might consider buying a life-sized cardboard cut-out of princess Leia - in her slave outfit! Yes, this revealing cut-out is great for those guys whose first love was Leia, and, umm, would like to masturbate on her face. I mean, who the hell would buy this? The low-low price: \$35.00, american funds only.

Another sweetheart is the painted poster of "George Lucas: The Creative Impulse".

This poster - of the creator of Star Wars - is very sexy and I'm sure many people would enjoy staring into the eyes of the famous producer/director. However, I believe that it would sell much better if George-o were dressed up in a slave outfit too.

Well, that covers some of the nicer ones. If you're interested in where to buy these beauties (and yes, they are 100% REAL), just call the Herald at 978-4748. We won't tell you, but we'll have a good laugh at your expense.



## Gift Ideas for the Star Wars fan who has nothing

## Cass Enright

As the Christmas season approaches, the perfect gift for a loved one becomes clear: Star Wars toys. Since 1995, Kenner has been remoulding and releasing a brand new line of action figures and vehicles from *A New Hope*, *The Empire Strikes Back*, and *Return of the Jedi*. Unlike Kenner's original line of figures from 1977-1985, the new figures are completely resculpted, with new paint jobs and great detailing. The new figures debuted in the fall of 1995, with the core characters such as Tatooine Luke, Han, Leia, Lando and others. The figures were released rather slowly at the beginning, but recently new figures have been coming out at rapid rates, featuring some of the more obscure, interesting and best designed figures. New figures come out in spurts of four or five every few months, but are extremely hard to find until the diehard collectors subscribe in mass purchasing. Some of the best figures so far include: Yoda with backpack, Jedi Knight Luke, Carbonite Han Solo, Boba Fett, and Grand Moff Tarkin, a figure that was never produced in Kenner's original line. The most recent wave of new figures released in Canada includes Bib Fortuna, Dengar, 4-LOM and Admiral Ackbar. Figures to be arriving in the future include Slave Leia, the Ewoks, Darth Vader with removable helmet, and many other aliens, Luke, Hans and Lando with different wardrobes. The new figure line is very good, and the quality of the figures progress as new ones come out. There are also numerous other Kenner Star Wars toys, including 2- and 3-figure packs, 12" figures, electronic figures, vehicles and beasts, featuring Jabba the Hutt and Dewback with a Sandtrooper.

In a recent press release, Lucasfilm announced that the toy rights for the new trilogy were granted to Kenner/Hasbro. This means that these new figures will be produced up to and until the release of Episode I, wherein a smooth transition can be made to the new figures. Prepare for an ongoing onslaught of figures for the next eight years or so!

A complete listing of all figures and toys to be released can be found on Hasbro's Star Wars website. However, the release dates given for upcoming figures are the American ones, and for some strange and unknown reason the figures are not released in Canada until three or more months later. I suppose this is the delay in printing the French packaging. There are no figures that have ceased production yet, so you can start a collection now or still find some of the original figures. The best stores to find the figures are Wal-Mart or Toys 'R' Us, but they can also be found in regular department stores such as The Bay or Eaton's. However, new figures arrive infrequently. In comparison to Joel's Star Wars gift ideas, the new Kenner line is a very affordable and tasteful gift for any Star Wars fan this festive season.



These three pictures are from the new trilogy...there will be a full update in the January Innis Herald!

Evan Houldin

If one watches the holy trilogy enough, certain patterns will begin to emerge. Many of them will be highly uninteresting; however, others will be endlessly entertaining and fascinating. After the nth viewing, it became apparent that quite a few characters get their hands removed. Why cut off so many hands?

Before speculating about the reasoning behind this manual carnage, let's view the evidence.

In *The Empire Strikes Back* we witness the be-handing of Luke, courtesy of Vader, just before he reveals his parentage. Eventually, we see Luke's hand avenged in *Return of the Jedi*. Luke himself viciously chops off Vader's hand, as well as yet another railing, after the dark lord threatens to turn Leia to the dark side. At this critical moment, Luke becomes aware of his similarity to Vader, triggered by his realization that they both have mechanical hands. What this realization also indicates is that Darth's hand had already been chopped off!

In the famous cantina scene in *Star Wars: A New Hope*, Obi wan Kenobi found that the best way to remove the threat of a blaster aimed at him at point blank range was to remove the forearm holding the blaster with his lightsaber (the hand being connected to the forearm).



# Creations invention, whimsy and art

## Portrait Of An Artisan

### poem

My emotions paint the darkest skies,  
Shades of blue tightly swirl around me,  
I withhold the tears, misery sustained,  
A captive of my own anguish,  
Forever lost is the turning key.

With motion I remain stagnant,  
I reach to touch and feel nothing,  
An incision brings life to me,  
My microcosm - reflection,  
Surface scarring internal despair,

I cut through the lies, I engrave truth,  
Self-inflicted torture, sense the power,  
You are segregated from reason, motive, -  
reality,  
Marked with desecration, drown in me,  
Abrasions, transgression, chosen involuntarily.

Cringe at my designs, kiss them away,  
Embrace my weakness, magnetic compulsion,  
I shed my skin, colour undone,  
At the core, absence of light, black,  
It consumes me, surrender all my love,

Withdraw, my currents will drag you down,  
Escape before I reach out - to hurt you,  
My identity a mystery, to the world, to myself,  
Pain embroidered on my body, my albatross  
displayed,  
Lying to escape memories through nocturnal  
visions,

Descending spiral staircases, slipping away  
... away,  
Revolving, spinning, falling into dimensions  
of delirium,  
Holding, lingering, I am suspended, thread  
unwinds,  
Liberty unleashed, fire dances before my  
hypnotic eyes,  
Spool of unconsciousness, my prelude to death.

Lisa C. Horvath

## Crossing

### poem

## Falling

### lyric

You were distant on that night  
to bridge the gap between us  
I tried  
Please,  
Won't you take me down  
Lover, take me down  
I can't help falling for you now  
I've lost myself.  
I can see where I need to be  
getting closer  
endlessly  
Please, won't you take me there  
Lover, take me down  
I can't help falling for you now  
I've lost myself.

Mike Audet

A lot, bald and unblinking,  
Save for a shop. Six a.m. Sunday:  
Eyes bloodshot, good citizens march

Parents grip the hands of children  
Grip the hands of grandparents gape  
At teenagers lurching across

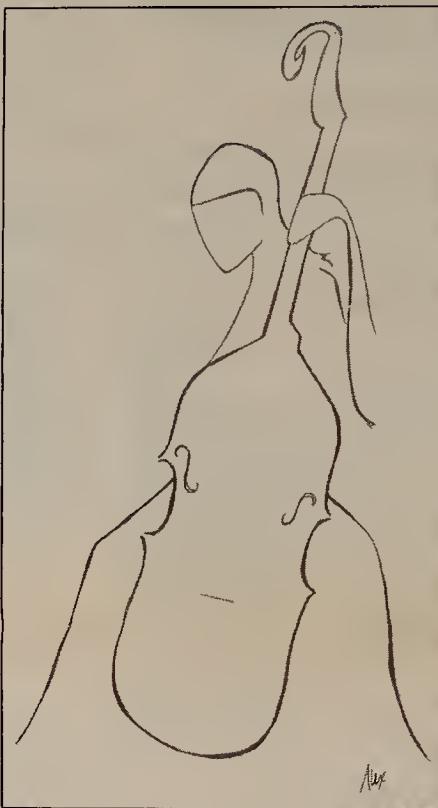
The lot, spilling from secret haunts  
Nearing, they are nearing, now the officers  
Appearing to orchestrate the scene

Penny-bright and right as rain are the  
Day-reapers, the open-peepers, to mouth prayers  
for the vigil-keepers, the night-creepers

Surging their way. The officers raise their  
Heads, their hands, their hearts, at the sight  
The soundless snaking, they are snaking

Their way across the lot. The lowered greeting,  
The officers are greeting, the good folk  
Crossing past the shop

Rebecca Schwarz



Pen & Ink by Alex White



### Dear Members of the Parole Board,

As I write I have served 18 months of a 25 year sentence for first degree murder. I am aware that this, my first appearance before you, is expected to be merely a formality of refusal, after the sensational nature of my crime and trial. In spite of the judge's remarks at sentencing that she "hope[s] that [I] spend the rest of [my] natural life out of reach of society", I write this letter to request that you consider my parole.

In the last 18 months I have had no opportunity to show "good behaviour", having spent that time in solitary confinement, suffering the worst that the penal system can legally inflict upon its charges. Nevertheless, I have been in contact with the prison counselor on a weekly basis, and I have made considerable progress in understanding and correcting the flaws in my character which led to the heinous crime for which I have been incarcerated. I am learning to resist my lifelong habit of silent brooding, and I have never felt better about discussing my feelings in an open, non-hostile way, rather than keeping them to myself until I explode in a hopeless, violent act.

The impetus for this change has, remarkably, come from the penal system. I am sure that this will come as a surprise to you, because as members of a parole board you will see the failures of our system of justice to effect any real chance. The factor that has caused me to reexamine my life to this point, and begin the difficult process of reformation, is the fact that since my arrest, nearly 3 years ago, I have not made physical contact with another human being. I have discussed this at length with my counselor, and he agrees that this is a very real and documented phenomenon. You will note in my file that my counselor has made 2 requests for my counseling sessions to be moved from the isolation room to a conference room that would allow contact between us. These requests have been ignored.

Another factor that you must consider when considering my parole is my repentance of the crime which led to this situation. As your file will show, I have written extensive letters to the families of the deceased, apologizing for my actions. You will note that I have not asked these people to forgive me. I do not believe that they will ever be able to absolve me of what I have done. I accept that as part of the burden that I must always carry for the acts I have committed.

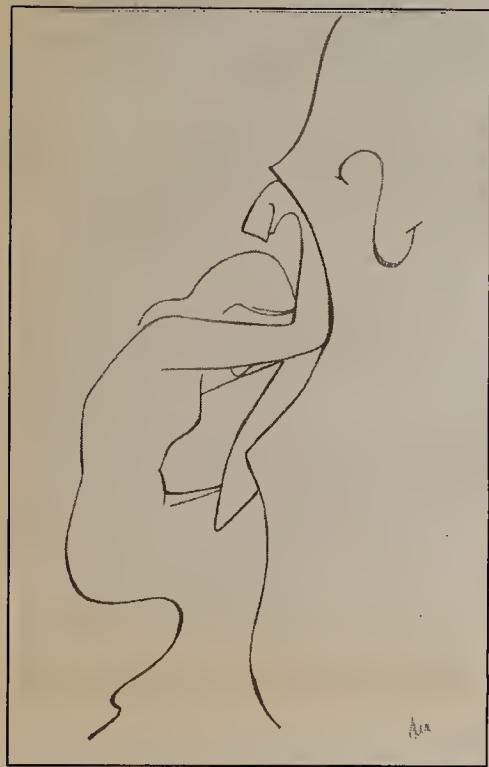
As a parole board not related to the victims of my unfortunate acts, I hope that you might see that I am truly sorry for my actions, and I have made steps that will ensure that I hold no risk to any members of society. Simply put, I am not the same man who committed that crime for which I now pay. Central to this is the realization that death, any death, is not notable for its moment, its conflagratory instant, but rather for the void left behind in its wake. I am deeply sorry for the voids that I have left in the lives of those who knew the people I killed, and I am no longer capable of the rage that caused me to commit violent acts.

I ask you to consider my case carefully, and to give me the chance to reenter society. I fully understand that a stringent parole is warranted, and that "society" may not wish me to rejoin it, but I would like the chance to prove myself. Thank you for your consideration.

Yours sincerely,

"**MY PROOF CORRECTIONS CONSIST OF FIGHTS  
WITH PROOFREADERS WHO KNOW MORE ABOUT  
'WEBSTER'S UNABRIDGED' THAN ABOUT LIFE.**"  
**WILLIAM McFEE**

# poetry, prose and rumination *Creations*



The Cello #2

Pen & Ink by Alex White

## Slow

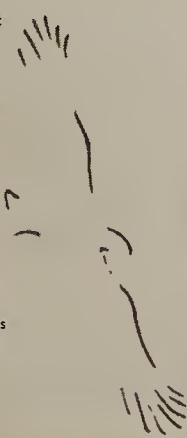
### poem

The day that hate left, nobody was upset:  
Bigotry and greed left too  
Racism, pacifism, and lust all jumped aboard a yellow bus  
To spend eternity in hell  
On the day that hate left  
The walls came down in the East and the West  
And I'll be there, I won't be square  
On the day that hate left.

O the day that money went away,  
people stood around with nothing to say:  
Left with a life without a goal  
No dollars, pounds, pesos, or gold,  
no rentals, no sales or loans  
Left in contentment to grow old  
On the day that the money's gone  
Perhaps equality and emotion will live on  
And I'll be there, I won't be square  
On the day that money's gone.

The night the world died, nobody had to hide:  
People saying things that were kept inside  
Taking life for what it is, having fun like little kids  
Treating others just the same  
On the night the world dies  
Honesty, joy and friendship will survive  
And I'll be there, I won't be square  
On the night the world dies.

Austin Acton



## Conviction

### poem

For one brief moment when I wake, the world fades to plaster and I reject all that insists on affecting me. I feel free. I crave only for myself. I see only what others tell me I need. I choose to shut my eyes and go to sleep, to waste the days away: drinking, stinking, never thinking; forget all the problems, forget all the tragedies, forget the world, forget the future, live for just now, for steak and beer, and Player's Light, and Playboy, and hockey. Then I roll over and the moment's over.  
Another day begins with conviction.

Austin Acton

## The Great War Poem

### poem

Mr. Norman Mailer where are you now?  
The White Negro is dead like you will be soon  
And Muhammad Ali is sick. The Village Villain:  
Forty cigarettes a day, Benzedrine & Seconal.

The Beats fade out like purple Walt Whitmans;  
Allen Ginsberg is dead.  
*Be crazy dumbsoint of the mind...*  
But the open road is well-travelled and bent.

We need Pearl Harbor or Vietnam or even Watts—  
Anything to make our blood boil  
To the point when Art becomes Protest.  
But there is no fixed point anymore.

Even your pendulum if fucked up Mr. Eco.  
A culture gone pop, going way pop, pop!  
The new avant-garde plays waste management bingo  
And our bluebox litterchewer is a dirty ashtray.

We are bored. The young short story writers of today.  
Drunk off Chinese cooking oil and mad language vodka,  
Keep throwing it up on everybody. Walking like ducks.  
*And I can't be blowin' everybody's noses for 'em.*

Where are the Plastic People of the Universe?  
Would the real Angry Young Men please stand up?  
Where is my free love?  
Where are my drugs?

Writing poems about sex & death & survival.  
Songs of the middle class. Suburban poems.  
Tales of Boredom and Drinking. Survival.  
Who stole the soul? And my typewriter?

We type slowly. You gobble up everything, Norman.  
Your sons and daughters wake up cold every morning.  
A generation of heavy metal Caulfields  
Looking for Adam's rib in the frozen goods section.

Where are you now Mr. Norman Mailer?  
Where are you and your Harvard friends?—  
In such a hurry to get out of school  
And write that Great War Novel.

Where are you now?

Matthew Eastman

## Returning for Commencement?

### advice

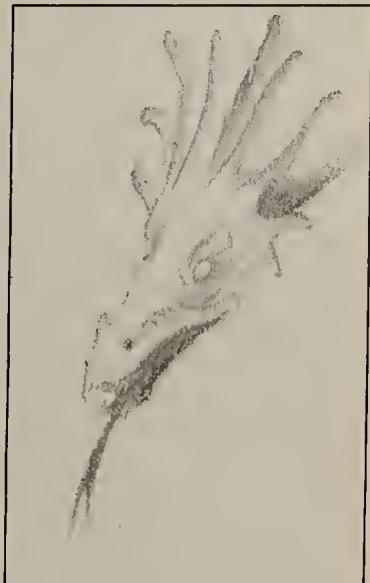
Many of you first year students will be returning to your high schools for Commencement in the coming weeks. This return can be pretty bewildering for many of you. It is not unusual to discover that a gulf has opened between you and some of your closest friends. University is a pressure-cooker that makes high school seem like a walk in the park, and many of the friendships that developed in the last four or five (or seven) years will be boiled away by the changes that you undergo. In spite of these challenges, this can be an occasion for more than simply meeting up with old friends and collecting your diploma. This is a chance to give something back to those still in high school by sharing your experience.

You know more about University right now than anyone who is still in high school can possibly understand, and you have just started. When you return for Commencement, you can pass on some of this hard-earned knowledge and perhaps make the difference between success or failure in someone's higher education.

What I do when I go back to my old high school is talk to four English classes in a day about writing in university, and answer to the best of my ability any questions that come up. I also draw heavily from the material which was published by the Herald in its Campus-Wide issue, about the ten things that I wished I had known when I was Fresh. I don't get much in return for this, but it is good experience speaking in front of people, and it looks great on a resume.

If you choose to talk to high school students about your experiences, there are a few suggestions to get you thinking about what you might say. You might ask yourself what you didn't expect that happened. You may also ask yourself what you expected and didn't find to be true. You know best what being at university has meant to you in the last couple of months, and sharing that can make a real difference to someone who will be where you are in about 365 days. As an added bonus, you can take advantage of the opportunity to warp and twist the opinions of high school kids. In any event, have fun at Commencement; don't get too blasted, and take note of how much cooler you are now than you were a year ago.

W. N. O'Higgins



## Horoscopes

Rain and Shine, graphics by Justine Jackson



### SCORPIO (Oct 23-Nov 21)

Okay, scorpio, this month you are in for serious transformations in your life — a new move, perhaps? This situation will help you to grow with respect to wisdom and emotions. Use your intuition to its full potential this month before disclosing any information to someone whom you do not fully trust. Your concentration level is at a peak this month, so put your efforts into something worthwhile (e.g. that huge project you need to work on).

### SAGITTARIUS (Nov 22-Dec 20)

Don't forget to have fun once in a while, and your extraordinary luck should follow. The archer will have loads of energy this month, so get started on something in your life that you have been procrastinating on. Romance this month is easy, if you let your characteristic free spirit out — be ready for an upcoming adventure! Just don't play too hard to get.



### CAPRICORN (Dec 21-Jan 19)

Get out of that bad funk that you have been in, and start to live life again — go shopping and buy that item you have been eyeing! Do not try to over-indulge, though, as you have a tendency to always buy the finest of everything. Your amazing time management skills will serve you well in this month, in which you will have a great deal to juggle. Goats should pay extra attention to a certain close friend who needs your support and loyalty.

### AQUARIUS (Jan 20-Feb 18)

Your unpredictability will intrigue someone this month, water-bearers. Keep them hanging so they will stay interested! Being independent is one of your strong qualities, but remember that it is okay to depend on people once in a while — you can't be a powerhouse all the time. This month you have a thirst for knowledge, so soak up as much as you can. Use your sixth sense to detect what a certain close friend is feeling.



### PISCES (Feb 19-Mar 19)

Fishy ones have their heads in the clouds this month, which is nothing out of the ordinary. Let your dreams come down to reality, though — your imagination could help you achieve that special goal that you have been eagerly waiting to fulfill. Your inherent mystery might be a bit too much for someone in particular that really needs some truth and honesty right now. You and your old soul are truly putting in some effort to help some fellow humans this month, and your generosity is being noticed.

### ARIES (Mar 20-Apr 19)

You are at a cross-roads this month, and in order to make the right decision for you, consult with some psychic powers... no, really, you need to listen to your intellect and your heart, and hold on to that unyielding belief in your abilities. The natural leadership style of the Ram will place you in the limelight, so be prepared to knock everyone's socks off. Be spontaneous and enthusiastic in all of your relationships this month; you never know where it could lead you!



### TAURUS (Apr 20-May 20)

Don't be a stubborn bull this month! Okay, so it is part of your nature, but you will need to tone it down, or better yet, use your exceptional powers to motivate yourself with an Olympian spirit in respect to fitness and health! (Lay off the junk food for a while!) You are a natural financial expert, and your stash is piling up — feel free to be luxurious this month and treat yourself to a visit to a spa, or better yet, go to your favourite getaway with your favourite person!

## The Crossword

Last Month's Crossword Winner: Laura Montgomery!

There will be more prizes for this month's winner! (Not necessarily having to write the next crossword)

### Laura Montgomery

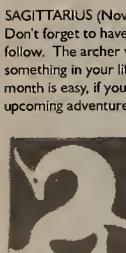
I am not a lucky person. When it comes to contests based purely on luck, I just don't stand a chance. In fact, the only thing I have ever won out of luck was a draw at the R.O.M. in grade three. Even then there were 300 winners. Naturally, when I found out that I had won the draw for the crossword puzzle in the last issue of the Herald I was pretty happy. Then I found out that I was the only entrant. Lady luck turned a blind eye to me once again. Now I have the dubious honour of writing the crossword, but I guess it's okay since the laptop computer I won makes the job pretty easy. Good luck!

P.S. Sorry, they're out of laptops.

### Clues

#### Down:

- Which brewing company uses REAL pumpkin in its Pumpkin Ale?
- When Simba kicks up dust in the Lion King, what does it spell?



### GEMINI (May 21-June 20)

This month you are breaking all of the rules and possibly getting into some shenanigans — but your verbal savvy can get you out of any problem, so don't worry! Throw a party this month, so that you can put your supreme talent for entertainment to good use. Your energy is lagging, which is unusual for you, so surrounding yourself with your best buds will surely bring your energy back up to its dizzying level. Don't forget to find some time for other important people in your life whom you have not seen in a while.



### CANCER (June 21-July 22)

Ah, you sensitive little crab, you. This month, your protective nature is going a bit overboard. Don't miss out on any experiences simply because you are afraid of new things! You are slightly low on steam this month because of all your worries — don't forget to take time out for yourself too, because right now, you are placing everyone else's needs before your own. In the romance department, you are sure to have a super month, because your emotions are leading you towards fulfillment in your relationship.

### LEO (July 23-Aug 22)

### LEO (July 23-Aug 22)

The lion will have a whirlwind of a month. From highs to lows to highs again, you will experience the full gamut of emotions! Try to stay as grounded as you can, so that you are not overwhelmed. Courage is something that you possess in abundance, and it will help you to overcome a certain obstacle you may find in your way. Your relationships will satisfy most of your needs, and you will be of great assistance to your loved ones this month.



### VIRGO (Aug 23-Sept 22)

You are a naturally inclined perfectionist, and this month you will find that your organizational skills will improve as a result of this. Prepare to have extra time on your hands, with which you can indulge in some of the luxuries of life without feeling guilty. Being adaptable will certainly help you to deal with new situations that emerge and test your sense of fairness. Avoid being too anxious — everything will happen in its own time.



### LIBRA (Sept 23-Oct 22)

Your scales are out of balance this month — you are not being as co-operative as you usually are, which could lead to a confrontation. Think logically and use your supreme powers of reason to avoid any problems you may encounter. You may find that you are procrastinating a great deal this month, so start to think of the long term consequences for your actions. Your relationships are very important to you right now, so spend as much time as possible with your buddies.



## HMM...!?

Andrea Venneri

Yup, once again, here I am... pondering the many things in life that, to me, just don't make sense. So put on your weird sense of humour hat, read on and go hmm....

- If nothing sticks to TEFLON, how do they make TEFLON stick to the pan?
- If Barbie's so popular, why do we have to "buy" friends for her (S.W.)
- CORD PILLOWS!! -- MAKING HEADLINES!!
- Why is it absolutely impossible to get the right proportion of milk and cereal?
- Why isn't "phonetic" spelled the way it sounds?

6. Why do they provide us with flotation devices under our seats on the plane instead of parachutes?

7. Is it right that the back tire of the car goes forward? (D.C.)

8. Why is it that when we're driving and looking for an address, we turn down the volume of the radio?

9. Can a breathmint and a green candy be considered one in the same?

10. You know that little indestructible black box on the plane? Why not make the entire plane out of the same substance?

